

IN THIS ISSUE: { "NATIONALISM A GROWING TENDENCY IN OUR MUSICAL LIFE"—BY ALFRED BOSWELL.
"THE SALE OF THE PARTELO VIOLIN COLLECTION."—BY ARTHUR M. ABELL
"EFFICIENT VOCAL STUDY" (ARTICLE V)—BY HARRY COLIN THORPE

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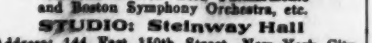
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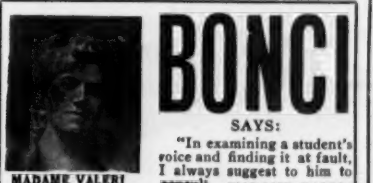
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THE BERKSHIRE FESTIVAL OFFERS A GENUINE TREAT TO LOVERS OF CHAMBER MUSIC

Mrs. F. S. Coolidge, Founder and Patron of These Celebrated Concerts, Given a Hearty Ovation—Wendling Quartet of Stuttgart Heard for First Time in America—The New York Trio Presents Excellent Program, and San Francisco Chamber Music Society, Invading the East for the First Time, Scores the Real "Hit" of the Festival—Prize Composition by Leo Weiner Pleases—Notes

The Berkshire Hills, up in Massachusetts, never look lovelier than in September; and September itself never looked lovelier than it did on Thursday, September 28, when the annual chamber music festival, given at Pittsfield by Mrs. F. S. Coolidge, began. It was a day when the autumnal color was lighted up by gorgeous sunshine and when there was just enough hint of chill in the air to keep it from getting so uncomfortably hot as it sometimes is inside the big Music Temple up on South Mountain. As usual, a goodly throng of interesting and interested musical personalities had journeyed to the Massachusetts hill town to listen to the programs which had been arranged. ("I come up here every year to get all my chamber music for the season done in advance," said one of them.) It is Mrs. Coolidge to whom we are indebted for first knowledge of that splendid organization, the London String Quartet, and for the introduction of numerous other artists and organizations which have made good in America. This year she summoned the Wendling Quartet from Stuttgart as her guests, and to it the first program was intrusted.

The Wendling Quartet is headed by Prof. Carl Wendling, at one time concertmaster of the Boston Symphony Orchestra. The other players are Hans Michaelis, second violin; Philip Neeter, viola, and Alfred Saal, cello. On a first hearing it appeared to be made up of four members who are earnest, serious musicians, and play to the best of their ability. There were a few technical discrepancies in its playing in this first program. The attack was not always precise and there was occasional straying away from the pitch, the cellist being especially at fault; but these are details. The principal trouble was a lack of flexibility in phrase, dynamics and rhythm. It played with the solidity of the old German school, having all its advantages—and its defects. Also Prof. Wendling handicapped himself by a program that was at least a third too long. Beethoven's op. 132 (is there anything more endless than that slow movement?), which takes nearly an hour to play, was followed by the Schumann A major and then by the novelty, the Reger clarinet quintet, op. 146, a late composition, dedicated to Prof. Wendling. The Beethoven was rather "quadrat"—square, as the Germans call it—and even in the Schumann that followed the players did not seem to have found themselves fully.

REGER A "HIT."

The real hit of the afternoon was the Reger quintet. It seems as if Reger, like Brahms, relented toward his end and became more human, more genial. Here was almost nothing of the complicated, dryly contrapuntal Reger. There were real song themes, sympathetic in character, if not of special distinction. The first movement was especially attractive. It seemed as if the composer, recalling that famous clarinet quintet of Brahms, was moved even to invent in the style of that master. The finale was in one of Reger's favorite forms—the theme with variations—but even that was mild and hearable. The quartet, too, played with more warmth and flexibility in this number, incited thereto, perhaps, by the example of Georges Grisez, the clarinetist, who is a real virtuoso on his instrument and first of all a musician. The technical part of the work was child's play for him, and his tone, throughout the extended registers of his instrument, was always of the finest. The work aroused the greatest interest and applause of the afternoon. Too bad that, rather long itself—almost forty minutes—it came at the end of a program that had already lasted two hours.

A BRAHMS PROGRAM.

Johannes Brahms was the presiding genius of the second program, given on Friday morning. Originally it was intended to include the "Liebeslieder" waltzes for vocal quartet, but the illness of George Hamlin, tenor, made this impossible, so the sonata for viola and piano was substituted. Nathan Firestone, violist of the San Francisco Chamber Music Society, and Ernest Hutcheson, pianist, preparing it on short notice. This sonata is one of the two written by Brahms for the clarinet of his friend Muehlefeld, but it is equally playable on the viola, of course, and for most of us much more agreeable to hear on that instrument. The work itself—rarely performed—is one of the loveliest from

the composer's pen. In it he is frankly lyrical almost throughout, and there is an outpouring of exquisite and uninterrupted melody such as one hears from him in the songs but seldom in his instrumental works. Mr. Firestone is a solo violist of decidedly unusual qualities. He has a beautiful tone, one that is at the same time agreeable and free from the syrupy sweetness too often characteristic of solo violas. With that fine musician and pianist, Ernest Hutcheson, at the piano, there was a beautifully finished performance of the sonata that sounded as if it might have



Photo by Rita

DUDLEY BUCK,

whose clientele of vocal pupils has grown so large that this year he was compelled to open larger studios at 471 West End avenue. He now has several assistants in the same building with him, thus insuring to all pupils his personal supervision. Mr. Buck had all the students he could accommodate at his summer classes at the University of Kansas, Lawrence, Kans., several of whom were so impressed with his teaching that they have come to New York to continue their work with him. A reception will be held at the studios some time this month, when some of Mr. Buck's well known artists will appear, and his friends, who are many, will be sure to give him a warm welcome in his new quarters.

been rehearsed for weeks in advance, instead of prepared in two days.

In fact, the entire program of the morning, although the rest of it did not represent Brahms at his best, as did the viola sonata, was an example of how chamber music ought to be played—and sung. The singer was Mabel Beddoe, contralto, who gave artistic, sympathetic readings of the two songs with viola, "Gestilte Sehnsucht," and "Geistliches Wiegenlied." Francis Moore accompanied with taste and reserve. Hugo Kortschak, playing the viola obligatos, occasionally covered the singer in the soft passages, due to the acoustic peculiarities of the wooden interior and not to any too-loud playing on Mr. Kortschak's part.

Messrs. Grisez (clarinetist), Felix Salmond (cellist), and Hutcheson gave a rarely beautiful performance of another

work that is seldom heard, the clarinet trio, op. 114; and the two latter artists ended the program with the E minor cello sonata. Mr. Salmond confirmed the impression that he created at his New York recital last spring, viz., that he is one of the foremost cellists of the day, both as executant and musician; and Mr. Hutcheson was a worthy partner.

THE NEW YORK TRIO.

The only objection to the morning program was the same that had marred the opening one—its length. It ran over

(Continued on page 26)

FRITZ REINER ENJOYS HIS FIRST VISIT HERE

New Conductor of Cincinnati Orchestra Finds Broadway Fascinating—Will Help American Composers

Fritz Reiner, thirty-four years old, Hungarian, the youngest conductor who has ever been summoned to these shores to direct a symphony orchestra, arrived in New York on Tuesday, September 27, on his way to Cincinnati, where he is to take the place of Eugen Ysaye as leader of the Cincinnati Symphony Orchestra. Reiner came on the S. S. Caronia and was met by A. F. Thiele, manager of the Cincinnati Orchestra, William B. Murray, Hermann Irion, and a representative of the MUSICAL COURIER. He was accompanied by his wife. Mrs. Reiner is the daughter of that famous singer of former days, the late Etelka Gerster. Although this is Fritz Reiner's first visit to America, Mrs. Reiner was here many years ago as a child with her mother and expressed her pleasure at returning. Both Mr. and Mrs. Reiner speak English fluently.

A chat with the young conductor on the day after his arrival brought out the fact that he had visited the Hippodrome the evening previous and been tremendously impressed by the huge proportions of the spectacle, but still more with the lights of Broadway, the like of which he had never before seen in his life. Mr. Reiner spoke interestingly of present day music in Europe. Having conducted concerts in Rome last season with outspoken success, he was particularly interested in the young Italian school, with the members of which he is personally acquainted. "Why have they progressed so rapidly?" said he. "Merely because they have had the Augusto Orchestra at Rome to produce their works, so that they could hear where changes and improvements were necessary, what was effective and what not, and so forth. This is, in my opinion, what has held the American composer back. When he had completed a work, it has been a struggle for him to get it produced. Of course the leader of a great orchestra here cannot be expected to play anything which his experienced eye tells him in score is not worth the playing; but, on the other hand, it seems to me the duty of a conductor in America is to encourage the young men by the production of works of promise. They will never progress rapidly unless—as the Italians have—they have an opportunity to know how their works sound. I am including some American works in my first season's programs, and, as I become more familiar with your younger men here, hope that the Cincinnati Orchestra will be a real means of supporting and encouraging those who give promise of having something worth while to say."

PREFERS PIZZETTI.

Of the Italians, he regards Pizzetti as doing the work of most value. Speaking of France today, he said that the last epoch ended with Debussy and Ravel. The latter, although still writing, remains true to himself and the Debussy age. What has come after does not seem to him very substantial. For the Group of Six he does not care particularly, but prefers Darius Milhaud to the other members and has played his first orchestral suite.

In Germany, said he, Strauss began his own school and will end it, just as the same is true of Richard Wagner. "Schoenberg is the commanding figure today. The trouble is that we know more about Schoenberg than about his works, which are so difficult to prepare and perform that they get comparatively few hearings. Whether one agrees with him or not, one must at least admit that he is an important figure in music. He is perfectly serious and earnest in all he does. In Vienna there are two young men, Anton von Webern and Egon Welles, both Schoenberg pupils, who have turned out work of promise."

ADMIRES BARTOK.

Asked about his own countrymen, Mr. Reiner waxed very enthusiastic over Bela Bartok, whom he regards as one of the most important figures among composers of today. Bartok is known here only through a few songs and piano pieces, but Mr. Reiner will introduce some in larger form

(Continued on page 30)

THE SALE OF THE PARTELLO VIOLIN COLLECTION

Famous Collection of Old Italian Masterpieces Bought by Lyon & Healy, of Chicago—The Violins Will Again Be Heard on the Concert Stage—In the Partello Family for Thirty-five Years—Their Interesting History—Some Characteristics of Mr. Partello as a Collector and Connoisseur—Early Italian and British Collectors

BY ARTHUR M. ABELL

The musical world will be interested in the news that the famous violin collection owned by my father-in-law, the late D. J. Partello, has been sold by his daughters, the Baroness von Horst and my wife, to Lyon & Healy of Chicago. The collection will be kept intact by Lyon & Healy for some time and will be put on exhibition in Chicago, but eventually it will be dispersed and the various instruments will be disposed of among violinists, amateur and professional. Many of them, no doubt will find their way into the hands of artists and will again be heard on the concert stage, which after all is their legitimate sphere of usefulness.

Thus, this, the greatest and most celebrated collection of old Italian stringed instruments ever owned by an American, or ever brought to this country, will cease to exist as a unit; but before it is dispersed, Lyon & Healy will publish an elaborate brochure with colored plates and a full description and history of each instrument, so that a complete and lasting record of the collection will be preserved for all time. This brochure will also be a lasting monument to Mr. Partello's name.

It was with great reluctance that Mr. Partello's two daughters came to the decision to permit these priceless art treasures to go out of the family possession, in which they had been for more than thirty-five years. At first they were determined to divide the instruments, and each to retain her half of the collection, but after long deliberation and many conferences it was finally decided that these wonderful Stradivari, Guarneri and Amati had been withdrawn long enough from the use for which they were originally intended by their celebrated makers, and that it was time that they were restored to the musical world, so that their marvelous tones and wonderful workmanship could again be universally admired.

MANY OFFERS FOR THE COLLECTION.

Naturally the sale of so celebrated a collection of musical instruments aroused great interest among the big dealers, both in this country and in Europe, and also among wealthy art collectors, and we had many offers. The negotiations were conducted for some months, very quietly, however, as the disposal of a collection of such world-wide fame required no advertising and no publicity.

Lyon & Healy was the last of the big dealers to make an offer. Messrs. John R. Dubbs and H. H. Kroepelin, heads of the violin department of Lyon & Healy, came to Washington and, after a thorough inspection of each instrument in the collection, made the offer for their firm. The following day terms were agreed upon, the contract was signed and the instruments were turned over to the Lyon & Healy representatives who shipped them to Chicago that same afternoon. Although they had lain idle for two years, or since Mr. Partello's death, they were found to be in splendid condition.

One of the determining factors in this transaction was the circumstance that Mr. Partello had been a close friend of the Lyon & Healy House for more than thirty years. Indeed this firm was associated with the collection no less than twenty-nine years ago, for when Mr. Partello, at the request of the United States Government, placed his collection on exhibition at the Chicago World's Fair in 1893, the violin department of Lyon & Healy had the supervision of the exhibit.

Mr. Partello was at that time an American Consul in Germany, and because of his official duties, was unable personally to take charge of the exhibit. He entrusted the care of the violins to his elder daughter, the Baroness von Horst, who was at that time in Chicago, but the display was under the direction of Lyon & Healy.

SOME REMARKABLE FEATURES OF THE COLLECTION

There are many noteworthy features in connection with this famous collection, which consists of twenty-two instruments and twenty-eight bows. There are four Strads, three Amatis, two Guarneris, two Ruggeris, three Gaglianis, two Stainers and wonderful single specimens by Guadagnini, Bergonzi and Gobetti. Each of these nineteen violins is a masterpiece. Then there are two beautiful violas by Pressenda and Deconet and a Tschler cello. Among the twenty-eight bows are sixteen remarkable specimens by Francois Tourte, the greatest of all bow makers, including the bows owned and played by Paganini, Leonard and Vieuxtemps.

Each of the violins and bows is genuine in every particular, and some of the instruments are unique specimens. For instance, there is not another Nicholas Amati in the world that can be compared with the grand pattern 1648 Amati, either in point of workmanship or tone. Nor is there another Carlo Bergonzi the equal of the "Lord Falmouth" Bergonzi of the Partello collection. When Ysaye played on the violins at Mr. Partello's home in Berlin some years ago he declared it to be the grandest tone violin that he had ever had in his hands. The remarkable state of preservation is another feature of these instruments; some

of them look as if they had but recently left the workshop, having all the varnish intact.

THE ROMANTIC HISTORY OF THE VIOLINS

Many of these violins have had an interesting and romantic history. Some years ago I wrote an article on the collection for the *MUSICAL COURIER* giving some data on the various instruments, and I will now reveal some further interesting facts concerning them. One of the four Strads, known as the "Nelson," dated 1690, the companion violin of the famous "Tuscan" Strad, has won for itself immortal fame, not only because of its beautiful workmanship and wonderful tone, but also because of its association with one of the greatest naval battles in all history. The records prove that it was on Lord Nelson's flagship, as the property of one of the officers, in the Battle of Trafalgar on October 21, 1805. On this occasion the fifteen million dollars (an immense sum in those days) which Thomas Jefferson paid Napoleon Bonaparte for that vast tract of land known as Louisiana, went up in smoke and the Corsican's dream of invading England was forever shadowed. Napoleon had put the entire sum into his fleet.

The handiwork of the master violin maker of Cremona had been a mute witness to the defeat which had caused "the wet ditch," as Napoleon contemptuously called the English Channel, to become an impassable barrier to his

very fastidious man and he would not tolerate in his collection any violin or bow that was not absolutely genuine in every respect.

The "Spanish" Strad of the Partello collection is so called because it was many years in Spain. About one hundred and twenty years ago it was owned by the Governor of Cadiz. It is in wonderful condition, the varnish being practically intact, and it has a tone of honeyed sweetness and penetrating power. Its tones always remind me of Sarasate's Strad. The Bergonzi is called the "Falmouth" because it was owned in the early part of the last century by the Earl of Falmouth, a noted British collector.

SOME EARLY ITALIAN AND BRITISH VIOLIN COLLECTORS

Great Britain has had many fiddle fanciers, far out-ranking America in this respect. Violin collecting became the fashion in the British Isles early in the nineteenth century, many decades before any interest was manifested in the subject on this side of the Atlantic. At first collecting was confined mostly to the aristocracy. Thus we find no less than three Dukes among the early English collectors—the Duke of Marlborough, the Duke of Cambridge and the Duke of Hamilton. The Earl of Falmouth also belonged to this aristocratic group.

Later others took it up and the British trade in old Italian violins was stimulated to a remarkable degree by

these collectors. Many of them could not play on the violin at all but they had genuine enthusiasm for the instrument. A remarkable collection of the first half of the last century was that owned by James Goding, who at one time possessed no less than twelve Stradivari, as many Guarneri and many other makes, including several beautiful Amatis. In 1857, shortly after Mr. Goding's death, his collection was sold at auction at Christie's in London.

One of the Goding Amatis, a beautiful specimen, was later brought to this country by the late R. D. Hawley, the noted American violin collector of Hartford, Conn. In fact, Hawley, next to Mr. Partello, ranks as the most distinguished of all American collectors. After his death his collection, which was appraised by Mr. Partello, was sold to Ralph Granger of San Diego, Cal., who later disposed of the violins to Lyon & Healy. The Hawley collection consisted of twelve very fine violins which are all still in this country. Havemeyer, the late sugar king, purchased the "King Joseph" Guarnerius, which is still in the possession of the Havemeyer family. Leopold Lichtenberg has frequently played it in public in New York.

In point of number of instruments, the greatest collection ever owned in England, or for that matter in any part of the world, was that of Joseph Gillot, a wealthy British manu-

facturer. At one time he owned no less than five hundred instruments mostly of Italian origin. These were by no means all masterpieces and he later weeded out the inferior violins. But at the time of his death there were still more than two hundred instruments in his possession. These were sold at auction in Christie's in 1872. It fell to the lot of George Hart, the well known London violin maker and dealer, to classify the Gillot collection and a more interesting task never was attempted by a British connoisseur.

LUIGI TARISIO AND COUNT COZIO DI SALUBUE

Violin collecting on the continent of Europe has been in vogue for the last hundred and fifty years. The greatest collector of all times was that remarkable Italian, Luigi Tarisio. This man lived for naught but fiddles. He was, however, not only a collector but also a dealer, and he it was who brought to Paris the treasures of Italy. He travelled through all Italy during the early part of the last century, picking up violins when masterpieces could be had for a mere song in almost every Italian village and monastery.

Count Salubue was another still earlier great Italian collector who displayed not only a passion for violins but also a judgment and taste in the selection of his instruments. In the year 1775 he purchased of Paolo Stradivari, the son of the immortal Luthier of Cremona, ten violins still in the family possession. Stradivari had left ninety-one instruments in his workshop at the time of his death. Among the ten wonderful specimens that Count Salubue bought was the "Messie," as it was styled later by Vuillaume, the famous Parisian violin maker and dealer, who owned it for many years. This violin is unique in that it has never been played upon to any extent. It looks like a new instrument. I happen to know that as high as sixty thousand dollars would be paid for the Messie Strad in this country to-day if the present British owner could be tempted to part with it. But it will probably never leave England.

In 1776 the Count also purchased all of Stradivari's patterns and tools for the sum of twenty-three giliati. This is (Continued on page 10)



Photo by Harris & Ewing.

SALE OF THE PARTELLO VIOLIN COLLECTION

Signing the contract at Washington. Seated (left to right), Mrs. Arthur M. Abell and Baroness von Horst, the two daughters of the late G. Partello. Standing (left to right), Mr. Abell, and Messrs. Dubbs and Kroepelin, violin experts of Lyon & Healy, Chicago, which firm purchased the collection. The contract was signed by all present. On the table appear a few of the violins from the collection—four Strads, a Guarnerius and an Amati.

ambition. In that frightful battle havoc was wrought on board the flagship, and among the slain was the illustrious Nelson himself, but the precious fiddle came through the fight unscathed. It is today in such a perfect state of preservation that it is in practically the same condition as it was when it left the workshop at Cremona 230 years ago.

A "RIGHT ROYAL" FIDDLE

The most famous and the most valuable violin of the whole Partello collection is the one known as the "Duke of Edinburgh" Strad. It is so called because it was for many years in the collection of instruments owned by Alfred, Duke of Edinburgh, who was the brother of King Edward the Seventh. In Great Britain he was popularly known as the "Royal Fiddler." After the Duke's death, his widow sold the collection to Mr. Partello and six of these instruments are still in the Partello collection. This Strad, a magnificent and perfectly preserved specimen of the year 1722, was frequently played in public by the Duke at the London Smoking Concerts and also at musicales given by him on board his flagship when he was Lord Admiral of the British Navy.

Among the instruments of the "Edinburgh" collection is the three-quarter size Stainer, the only Stainer of this size in the world, which has a beautifully carved lion's head in place of a scroll. This violin was given to the Duke by his mother, Queen Victoria, and it was the instrument on which he learned to play as a child. The other four specimens of the "Edinburgh" collection are an Andres Guarnerius, a G. B. Rogerius, a magnificent full size Stainer, and the Tschler cello. This cello was given the Duke as a wedding present on the occasion of his marriage in 1874 by the commonwealth of Australia. The "Gladstone" bow is another interesting specimen of the Duke's collection. The famous statesman presented this to His Royal Highness as a wedding present having had it made to order by the elder Tubbs, the celebrated British bow maker of London. On the gold knotted frog is inscribed Gladstone's dedication to the Duke.

Many of the Tourte bows are also gold mounted and they all possess the original mountings and in most cases the original wrappings of the sticks. Mr. Partello was a

NATIONALISM A GROWING TENDENCY IN OUR MUSICAL LIFE

By Alfred Boswell

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THIS is all very well, and all very true, no doubt, and the argument is one that will appeal to every American. But it might be well, in the first place, to make up our minds what an American is, that is to say, as regards music. In almost every musical association in America, almost every music guild or manuscript society; in almost every prize competition for American composers, and pianists, and violinists, and singers; in almost every phase of musical endeavor, the naturalized American, even sometimes the non-naturalized resident in America, is included and admitted as American.

Now, this is a very complex and difficult question. Politically and socially these men seem to be as fully American as any of us. The question becomes complex when it deals with those subconscious reflexes which shape instinctive melodic lines. It has generally been felt by those who have given this matter their attention that it must be three or four generations before any definite nationalistic trait could possibly emerge. During the intervening years the music or art of those to whom this refers will probably be imitative—and, possibly, unconsciously more externally nationalistic than the art of the native of many generations' standing.

The problem is still further involved by the unending influence of (1) foreign music, especially during the formative period; (2) metropolitan concert audiences whose taste is developed to appreciate and enjoy foreign music; (3) foreign conductors, opera managers and artists, whose taste must be appealed to if our output of American music is to be used; (4) our own ignorance of and contempt for our American music and musical history. Add to this the great number of nationalistic groups in America who have their own foreign-language newspapers, their own singing societies, their own folk songs. Many of these are American for three or four generations, but just as foreign, so far as American art-feeling goes, as if they had just come over—more so, in fact, for the newcomer wishes, above all things, to be American, while these groups are intent upon defending their foreign nationalism, doing everything to keep their children within the group, using every means to make the children learn the old language and respect the old country.

The only group that is completely unrepresented is the American group. You find Swedish, Norwegian, Russian, Hungarian, German, Italian, Spanish, Welsh, Hebrew, and who knows what other nationalities, singing often third rate music in their own tongue, interested far more in the fact that the music is nationalistic than in its artistic merit; and you find American societies full of foreigners singing every language on earth except English, music by composers of every nationality in the world except America, folk songs of all nations except American folk songs, and interested far more in the artistic merit and exotic charm of the music than in their own heritage of Americanism.

Add to this the attitude of the wealthy supporters of our musical enterprise. If they care anything for Americanism as such, apart from relative merit, they give no evidence of that fact. What we mean is this: If the backers of any of our symphony orchestras would say to the conductor, "We demand, at every concert one composition by a born American," they would prove their active Americanism. They would prove themselves so patriotic that they would waive the merit test in favor of the birth test.

That is what patriotism is. When a country goes to war people do not set their critical faculty to work to seek out very minutely the merits of the fight. It is enough for them to know that it is their country that is at war. In that case patriotism, nationalism and love of country, spell "right," and, right or wrong, they will die for their country, or send their sons to die for their country.

Apply that test to the musical situation in America today and we perceive immediately that patriotism is absent. An American composition, an American artist, must be almost as good as the best foreign composition, the best foreign artist, or it is found unacceptable.

Why is that? Because those who are supporting our musical enterprise are oftentimes ignorant and do not really love with a deep and intense love the fare that is placed before them.

The proof? The thousands upon thousands of Americans all over the country who love American music not because it is American, not knowing or caring whether it is American or not, but simply because it speaks to them in their own language, the language of their souls and their sentiments.

That music is the semi-popular music of the church, the semi-popular music of the parlor. It is not a highly cultured music; it is not a picturesque music with a picturesque Negro or Indian idiom; it is often sentimental. But it is not above the heads of the people who play it and sing it and listen to it.

And all of the music guilds and societies in America will never amount to a row of pins until they take up a vigorous propaganda calculated to inspire a knowledge and respect for this sort of music. For the men who wrote this music wrote it not to compete with some foreign ideal or eminence, not to please some audience pretending and affecting "culture," but to please the common people, the great un-snobbish, good-hearted American public that knows nothing of culture and that has made America what it is today.

What we need more than anything else today is whole-hearted moral and material support of young composers and artists who will work to please these people, who will write and produce "art" music, orchestra music, choral music, chamber music—that is just one small step, and only one small step, above

the music these people really, unaffectedly love. The lucubrations and elaborations of our composers of symphonic and chamber music in America today are "exceedingly encouraging." They "compare favorably" with the work of European composers. But they are not in the very smallest degree American. An enormous gulf separates them from the sort of music the great American public really loves. These composers will say: "You would not have us stoop to the public!" Did Wagner stoop to the public when he wrote the tunes in "Tannhäuser" and "Lohengrin" and the old brass-band war-horse, the "Rienzi" overture? Did Haydn and Schubert and Beethoven and Chopin and the rest of them stoop to the public when they wrote tunes every one hammers on his piano or spends his money for in some form of "canned" music?

Mr. Boswell is absolutely right in encouraging American nationalism. We need it. We ought to have it. But before making a start it might be well to make up our minds what Americanism is. And we may be sure that the man or girl who plays the organ in the church at Prairie Center and gives Nevin's "Rosary" or MacDowell's "Wild Rose" or "To a Water Lily" at the village social, knows more about Americanism than those who pretend to see Americanism in the music of the greatly talented Griffes.—The Editor.

THESE past months every diligent reader of our musical press has been struck, no doubt, by the news items, letters and editorials bearing variously upon the questions of the foreign musical invasion, the emancipation of our musical life, the formation of various societies for the protection and fostering of our musical independence. While occasional reaction against the foreign domination has been evident for some time past there appears now to be a crystallization of sentiment into organized action.

The movement for a new opera society under native control, already launched in Chicago, the formation of an American Composers' Guild in New York, the activities of the American Orchestral Society whose aim is, according to Mrs. Harriman, its founder, to make us independent of foreign influences; the recent elevation of Chalmers Clifton, an American, to its leadership; the concerted support of American composers and artists given by the National Federation of Musical Clubs—these are some of the visible signs of an awakening public consciousness.

The artistic life of all the great musical nations has had this phase, this struggle against outside influences, this period wherein they absorbed or rejected the cultural offerings of other races, culminating in a period of liberation based on an avowed nationalistic art. Romane Rolland says, in his *Musiciens d'Aujourd'hui*: "In February, 1871, was founded the Société Nationale de Musique, to propagate the works of French composers."

The various societies, organizations and coteries above noted are the indication of a vast movement in our artistic life, quite along the lines of the musical awakening in France and Russia, some fifty years ago—an awakening which led to extraordinary achievements. And quite as in that period of renaissance, the musical life in those countries today, as well as in most European countries, is fostered by keeping up their national associations of composers, by national festivals, and by a definite national autonomous policy in art.

If perchance any of our visiting artists feel that our struggle for independence is an affront to them, we can with impunity ask them to consider the organization of the artistic life in their own country, which, we shall see, is approximately what the majority of American musicians are hoping and striving to realize here.

How is the musical situation controlled and organized in the principal European countries, and why do we not hear of rebellion and reaction in France, par exemple, against foreign domination? As a matter of fact, for a considerable period (1840 to 1870) France was a victim of the foreign fad, and the reigning influences were from time to time Italian or German. Saint-Saëns, in his "Portraits et Souvenirs," gives an illuminating picture of this epoch and does not spare the conductor. Jules Pasdeloup, who was an incurable reactionary, was bitterly opposed to new music and native composers. The readers of Berlioz' memoirs will recall his lifelong struggle against the indifference of his own country—an indifference and neglect that typified this feeble period.

But in 1871 came the awakening, the inception of modern French music, due in a great measure to the Société Nationale de Musique, called by Rolland "le berceau et le sanctuaire de l'art Français." It was an association of professional musicians, grouped together to popularize—in the best sense—every serious work by a living French composer, to further the development and advancement of French art. Its founders were Romane Bussine, Saint-Saëns, Cesar Franck, Ernest Guiraud, Massenet, Garsin, Gabriel Fauré, Henri Duparc, Theodore Dubois and Taffanel; its aim, a national art.

In its auditions were given first performances of works by Cesar Franck, Saint-Saëns, Vincent d'Indy, Chabrier, Lalo, Bruneau, Chausson, Debussy, Dukas, Magnard, and more recently, Ravel, Florent Schmitt, Ducas, Roussel and others, in Rolland's words, "Tout ce qu'il y a eu de grand dans le musique Française, de 1870 à 1900, a passé par là!"

There, in a few lines, is a picture of a movement which achieved great artistic results; there, the splendid and imposing list of its personnel, and there the statement of its artistic creed. The New American Music Guild would seem to be just such a union for mutual help and for advancement of our art. May its future be as brilliant as the past of the Société Nationale!

There are, moreover, other profound reasons why the musical life in France is not threatened as ours is. In the first place, the Opera (Académie Nationale de Musique) as

well as the Opera Comique are both state theaters; the conductors and directors are of necessity French. The repertory consists largely of French works. Secondly, the Conservatoire at Paris is a government school and its faculty is exclusively French. I believe that a rare exception permitted Cherubini to occupy the post of professor of composition. I don't know whether it is a law or a well defined custom that puts the conductorship of their orchestras in French hands. At any rate, here is an interesting sidelight on the orchestral situation in Paris: A notice of a gala performance at the Opera this past spring—in which seven conductors participated, viz.: Rhené-Baton, Chevillard, Gaubert, d'Indy, Pierne, Henri Rabaud, Vidal. It is by contrast strangely like the list of conductors at our late festival concert for the Walter Damrosch Fellowship.

RUSSIA.

The story of the Société Nationale, its aims and activities, is the story likewise of the new school of national composers in Russia, whose activities began about 1860, continuing until the present day, in the personality of its youngest member, Glazounoff. The original five—"la bande puissante"—were Balakireff, Cui, Borodine, Moussorgsky and Rimsky-Korsakoff. Their aims were likewise to found and develop a national art, to aid one another; Balakireff and Rimsky-Korsakoff were orchestra conductors and used every opportunity to give new Russian works, their own and those of promising newcomers. Later on, as the circle widened, it embraced among others a rich amateur, Belaieff, who became the publisher of all the principal works of this school, and who expended vast sums in engraving and circulating them. As for the opera in Petrograd, it was, of course, an Imperial Opera House with a repertory largely Russian. There came from time to time visiting troupes which gave Wagner or Italian opera, but the foundation remained the Russian repertory. Rimsky-Korsakoff composed fifteen operas, all of which were given during his lifetime.

SWITZERLAND.

The writer has spent some five years in this country and can claim a rather intimate acquaintance with its musical activities. Apropos of the idea of a National Musicians' Guild, there comes to mind the Association des Musiciens Suisses. This is a co-operative, non-commercial organization with aims identical to those of the French Société Nationale. I do not know its age but its chief function is the giving of an annual fête at which are performed works by living Swiss composers, chosen according to merit.

Practically all the musicians in Switzerland are members, and all the composers get a chance to have their works performed at one fête or another. The performers and conductors, needless to say, are Swiss. I have before me a Lausanne paper of last March, containing the program of this year's fête, which took place in May at Zug. It consisted of works by Fritz Bach, Ruel, Moser, Werner, Wehrle, Othmar-Schoeck, Paul Muller, Morsching, Frederich Hegar, Herman Suter, Hans Huber, and others.

The doubting spirit will inquire, "who are they, I don't know them!" *C'est vrai*, but it may be they are working out a more logical plan than we, whose fêtes consist too often of borrowed masterpieces.

The three orchestras in Switzerland (Bale, Zurich and Geneva) were in 1919 under the leadership of Herman Suter, Volkmar Andrae and Ernest Ansemet, native conductors all. Their policy in regard to soloists is the one whereby the newcomer and the home-trained artist is given a chance. I was a constant attendant at the concerts in Geneva and Lausanne, the soloists being on many occasions young instrumentalists and singers just finishing their student career, not being in the sad plight of so many Americans who must wait five or ten years in vain before the audience or management would consent to suffer them. In soirées and concerts, music by Swiss composers is very much in evidence, and in musical circles the foreigner soon feels himself an outsider if he doesn't know something of Blanchet, Doret, Dalcroze, Stierlin-Vallon, etc. (These represent the best known composers in French Switzerland; of the German Swiss composers I know but little.) In short, there is a strong national school and a patriotic, self-respecting public behind it.

SPAIN.

Recently I had the pleasant experience of hearing a lecture on modern Spanish music by Sydney Durst, organist and composer of Cincinnati, who has traveled much in Spain and who knows that musical world intimately. Nationalism is so strongly developed there that it has gone the other countries one better and broke up into provincialism. In short, each of the principal provinces has its own special school of music, and the real connoisseur can tell whether the music be Andalusian or Basque or Catalan or Aragonaise. Just as they have their dialects they have their distinct musical styles, and the composer is apt to pride himself first on being a Catalan, then a Spaniard.

In Barcelona I have visited the Orfeo Catalan, the most important musical agency in the very musical province of Catalonia. It is a singing society which owns its own very splendid musical hall, library and studios. Mr. Durst, in explaining the musical activities in Barcelona, told of the aims of the "Orfeo." This society gives, of course, the great classic choral works, but one of its chief aims is to collect, study and sing the folk music of Catalonia. Mr. Durst, while in Barcelona, had an interview with the venerable Pedrell, the dean of the Catalonian musicians. This fine old musician, besides composing, has devoted a great part of his life to collecting, editing and publishing the treasures of old Spanish ecclesiastical music, much of which had lain neglected for decades, nay centuries, in the libraries of churches and monasteries.

In the Basque province—I believe, at San Sebastian—is a choral society working on similar lines, but in this case

(Continued on page 47)

NEW "VOLKSOPER" OPENS AUSPICIOUSLY IN BERLIN

Opening at the Theater des Westens as Temporary Home, New Organization Evinces High Artistic Ideals—Excellent Performances of Four First Operas—Some German Stars in Cast—Three Opera Houses Now in Full Swing

Berlin, September 10.—As Germany gallops apparently toward bankruptcy, and the German Mark toward oblivion, the German capital inaugurates its third opera house. Are two not enough? It depends. To still the opera hunger of the Berlin populace a half dozen would not suffice. To empty the pocket-books of the Berlin music lover, one is enough. But there's the rub; the prices tell the story. The Staatsoper—State's Opera—has become an Opera of States, of all the states except Germany. Outside a few profiteers and the Free List, few Germans can pay for seats. The Charlottenburg Opera (Deutsches Opernhaus) is the theater of the West End middle class, built, owned and supported by a very distinct clique. The third opera is a "Volksoper," an opera of the people, for the people,

although not by the people (God forbid). More power to their elbows!

It opened—most auspiciously—a week ago, this opera of the people. The people came, in bunches. A program cost fourteen Marks, coat-room (compulsory) twelve. The seats? From 40 to 300 Marks, a few days later from 55 to 500. But these are mere figures. They deceive. (A skilled workman earns about 500 Marks a day at present. Do your own figuring.) Moreover, the "people," namely

purpose (an idea that also sprang from Lange's brain.) For a while the two schemes developed in co-operation: Lange, it seems, drew members (stockholders), names and prestige from the Volksbühne, the Volksbühne drew ideas—and money—from Lange. Then they split: Lange's scheme became more and more tangible, with concerts—"opera concerts," improvised opera performances in the suburbs (in the "Neue Welt," a huge amusement palace, and elsewhere), with growing capital and propaganda. The capital, ten millions of Marks, or thereabouts, was invested in stage materials and contracts while the Mark was still worth something; and the launching of this—one hopes permanent—opera in temporary quarters is the result. The Volksbühne, meantime, is interested in bricks. (Lange's organization contributed two millions Marks' worth.) While its eventual opera home is unfinished, it patronizes, en bloc, the quarters of Herr Lange-Hammerstein.

The question of whether this co-operation of co-equal forces is permanent is the question of the future of the People's Opera in Berlin. Will the Volksbühne, with the backing of the Prussian ministry of fine arts, accept the fait accompli of a Volksoper sprung from private enterprise, or shall we have two "people's operas" operating in competition? Four opera houses would seem to be too much—even for Berlin, even for the capital of a near-bankrupt state.

THE FIRST WEEK.

Meantime Lange-Hammerstein's Volksoper has become concrete. In one week he has given "Freischütz," "Lohengrin," "Entführung" and "Samson and Delilah." Four operas, four composers, four styles. With a new personnel, new chorus, new orchestra, new everything. Every electric bulb, every stage-sword, every paper ribbon, is new. The smell of fresh pasteboard blows from the stage into the auditorium. The house, the "Theater des Westens," which has been the home of several improvised opera enterprises before the war, spacious and well adapted for opera (style: early Hindenburg—"Grosse Zeit") has had its stage reconstructed; new lighting, latest model; concave horizon, etc.

THE SINGERS.

The personnel of the new opera house, respectable and, in some instances, of astonishing quality, is made up of various sorts: dissatisfied Staatsoper members (quite a cast could be got out of the recent resigners), returned America stars, guesting veterans, concert artists with stage ambitions, some fresh material, and foreigners—Valerie Doob and Sonya Yergin, Americans; Magnus Andersen, Gunnar Graarud, Scandinavians; Maarten van Geldern, Dutch. Fritz Vogelstrom, tenor, and Friedrich Plaschke, baritone, divide their time between here and Dresden, the cradle of their fame; the Lattermann couple (Otilie Metzger-Lattermann, contralto) have transferred their Dresden allegiance altogether. Melanie Kurt, formerly of the "Met," is heart and soul in the new scheme (helps with the stage management, too); Otto Goritz and Albert Reiss, a team in New York, are re-united here once more.

No "Kitsch."

In the stage management the Young Idea prevails. Much to the discomfort of the local Backsnessers. Lange himself was regisseur in Leipzig in former years, and now tries to apply to the opera what has already become the fashion in the play. By his side are Prof. Alexander d'Arnals, formerly of the Dresden Opera, and Hans Strohbach, a young painter of imagination and taste. Away with "kitsch!" is their cry (a beautifully expressive slang word whose adoption I recommend to the English-speaking world; it means bad taste, ginger-bread ornament, chrome idealism, realistic trash, all distressing forms of would-be-art). Wagner's stage directions go by the board (no game and poultry in "Lohengrin," no wild night-birds in Weber's "Wolfschlucht," Max's dove falls "off-stage").

Really this scenery, made with the most economical means, is very praiseworthy. The fantastic romance of the German forest, the exotic luxuriance of the biblical Orient, the pristine heraldry of Henry the Fowler's time, are indicated, conjured up by shapes and colors more abstract than applied, by lights that seek to consonize with the music rather than the fact. It is a daring experiment, but the public seems willing to surrender.

REVIVING AN OLD FAVORITE.

A real "people's opera," Weber's "Freischütz," opened the season. An immortal work of indelible vitality, popular in the superior sense. All the romantic operas from Wagner to Nessler—and to "Robin Hood" are its descendants. It was a brilliant opening. A sold-out house and overflowing enthusiasm. Everyone, on the stage and in the auditorium, seemed to be active, anxious to make it a go. There was some surprising material: The six bride's maids—all young!—never wound their wreath (of paper) more mellifluously; never was the peasants' chorus, though not numerous, more lusty and natural. Fritz Vogelstrom, as Max, sang freely and without "Knödel;" his Agathe, Marcella Rösel, blond-haired and blond-voiced, was all purity and charm. Lattermann as Kaspar was the dramatic event—a full-blooded villain who dies in his boots—and Wilhelm Guttmann, making his operatic debut, set a new standard for stage monarchs, both in bearing and in voice. (He is so good, in fact, that he will soon graduate, I fear, into the villain class.)

Conducted by Franz von Hoesslin, the score had life and poetry (sometimes too heavy of pulse), though the overture was disappointing. The orchestra, somewhat weak in the strings, made a good beginning. The ovation that broke over the house could be shared in good conscience by all.

A DECORATIVE "LOHENGRIN."

"Lohengrin," too, was remarkable—for a new institution, without an old stock of tradition and routine. Vogelstrom, (Continued on page 48)

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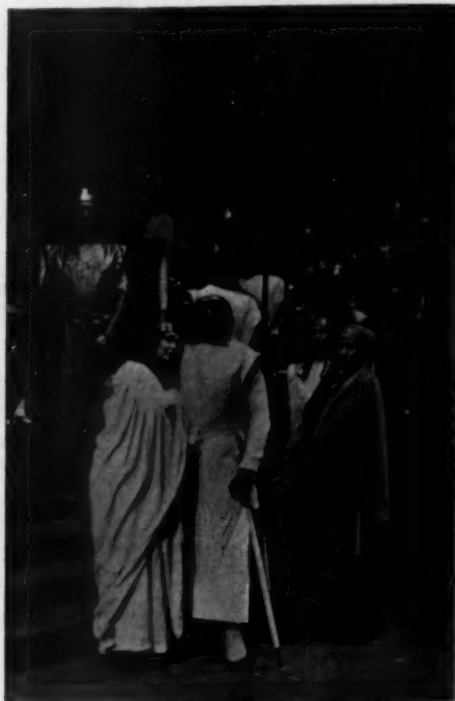
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"LOHENGRIN" AT THE BERLIN VOLKSOPER.
King, M. Abendroth; Lohengrin, Fritz Vogelstrom; Elsa, Lilly Hafgren-Dinkels; Ortrud, Melanie Kurt.

the people who have, in great numbers, become stockholders of the theater (one thousand Marks per share), get a third reduction, and more. Truly, it is an opera for the people, but not for the poor people. For the upper proletariat. Quite appropriately, President Ebert is the honorary president. Professor von Schillings, director of the Staatsoper, was a member of the board of directors, but resigned.

THE HAMMERSTEIN OF BERLIN.

The director of the Volksoper is Otto Wilhelm Lange, whose ambition to be the Hammerstein of Berlin (with a difference, for Hammerstein never worried much about the "peepul") gave the popular-opera idea life. The idea was "in the air," of course; the great "Volksbühne" with its million-membership fostered it, too, and even got so far as to begin rebuilding the old Kroll Theater for the



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THE SALE OF THE PARTELLO VIOLIN COLLECTION

(Continued from page 6)

about sixty dollars in our money. Paolo Stradivari who was a cloth merchant, placed little value on these heirlooms inherited from his immortal father, as this transaction shows.

MR. PARTELLO'S PASSION FOR COLLECTING

I mention some of these great early Italian collectors in this connection because Mr. Partello was the only man America has ever produced that had that boundless enthusiasm, that same fastidiousness, the same rare qualities of appreciation and discrimination, that these early votaries of the art must have possessed. In our own generation Mr. Partello was absolutely unique, not only in this country but also in Europe, where he spent thirty years of his life. No other violin collector of the last half century was so keenly alive to the subject, so great a connoisseur or so ready to purchase a violin or bow that took his fancy, regardless of the price.

It was a rare treat to sit with Mr. Partello, as I have done for hours at a time on innumerable occasions, and listen to his illuminating observations and comments on each beloved violin in his wonderful collection. It was also a great privilege to study the instruments, as I have often done, under his personal direction.

His knowledge of violins, of all the old Italian, French and Tyrolean makes, was astounding. Violins were constantly brought to him when he was living in Berlin, and I have often seen him pass judgment upon them as quick as a flash. Scarcely would an old violin be placed in his hands when he would name it and tell the period to which it belonged and its approximate date, and all this at a mere glance.

MR. PARTELLO HANDLED MORE THAN 350 STRADS

During the thirty years that he lived in Germany, Mr. Partello travelled extensively throughout all Europe, and he had rare opportunities of seeing and studying hundreds of masterpieces. He saw and handled more than three hundred and fifty Stradivari violins as he himself told me. At a mere glance he could tell almost the exact year the period of any Strad, ranging from 1670 to 1737. He never looked at labels but judged the violin entirely by the model, the outlines, the workmanship, the varnish, the

scroll, the purfling, the FF holds, and the many other points known to connoisseurs. He could tell just by looking at a violin how it would sound, and I have often seen his judgment verified by myself applying the bow to the strings. He never needed to put a bow to the strings in order to place a value on an instrument.

MR. PARTELLO'S IMPATIENCE OF NEW VIOLINS

Mr. Partello had little faith in new fiddles, and he was always disgusted with the claims, so often put forth by many modern makers, that they had discovered Stradivari's secret. I have often seen him examine new violins, but I have never known one to make an appeal to him; nor would he ever write a testimonial for one of them, though often requested to do so by the makers because of his great international reputation as an expert connoisseur. Many times have I heard him say: "To compare these new fiddles with a Stradivari or a Guarnerius is like comparing a cheap modern Daub with a Raphael or a Titian."

HIS UNCANNY KNOWLEDGE OF BOWS

Mr. Partello's unerring instincts for the merits and demerits of violin bows used to surprise me even more than his astonishing knowledge of violins. For instance, he could tell a Tourte without looking at it at all, simply by feeling of the stick with both hands behind his back. Of all the violin experts of our day he declared that Alfred Hill of London was the greatest; in fact, Mr. Hill's judgment he accepted as infallible. He was well acquainted a quarter of a century ago with those two great lights of the London fiddle world, William Hill and George Hart, the founders of those two great British houses.

Mr. Partello was a very eccentric man, not easily approached, and by no means inclined to show his collection to any one except connoisseurs. Directly, however, he saw that any one possessed a knowledge of violins, he would wax eloquent on the subject and spend hours in pointing out the salient features of his own treasures.

It was his delight to have the great artists come to play on his violins at his home, or at my home in Berlin. Practically all of the famous violinists for the last thirty-five years thus paid homage to Mr. Partello and his treasures.

MR. PARTELLO'S ABILITY AS A VIOLIN PLAYER

Mr. Partello was, so far as I know, the only great violin collector to acquire any considerable skill as a performer on the instrument. Up to within a few weeks of his death his zeal in this respect remained unflagging; he played and practiced three and four hours a day, changing from one instrument to another, for he was never happy unless the entire collection was at his immediate disposal and in proper playing order. Although he was not a finished or accurate performer, he had technique enough to play the great concertos by Beethoven, Mendelssohn, Bruch, Wieniawski and Spohr very creditably. He was also a good sight reader and played all the great classic quartets and trios.

While living in Berlin he played quartets and trios regularly twice a week at his home, he playing first violin. Mrs. Abell second violin, and professionals, whom he engaged, viola and cello. He was also very fond of playing violin and piano duets with his daughter, the Baroness von Horst, who is a skilled pianist and a composer of note, and violin duets with me or Mrs. Abell. Later, after he returned to Washington, where he had always kept his home, he also frequently played duets with his friend, Charles L. Frailey, the distinguished Washington lawyer and noted amateur violinist and connoisseur. I have never known such enthusiasm to be retained by an amateur performer up to such a late age. He would have been seventy-nine years old if he had lived six weeks longer. He was born on August 28, 1841, and died July 13, 1920. He went

abroad as United States Consul in 1885 and began to collect violins that same year.

Mr. Partello was the last of the grand old violin collectors. His name will live in musical history and he will always rank with such men as Tarisio, Salabue, Goding and Gillot. This is the first time that a character sketch of Mr. Partello has ever been written and I am sure that the votaries of the violin throughout the musical world will be interested in what I have revealed concerning him as one of the world's immortal collectors and connoisseurs.

Seagle Has Elaborate Plan for 1923

Oscar Seagle has just closed a busy summer of teaching at his summer home at Schroon Lake, N. Y., where ninety-six singers from twenty-one different states have been studying with him, most of them for the entire summer.

Mr. Seagle announces that, beginning with next summer, he will conduct a well organized, complete and in many respects unique summer school for singers. He is now building dormitory and boarding facilities to care for a large number of pupils on his own place, so that they may be with him all the time. About one hundred pupils will be accommodated next season.

Associated with Mr. Seagle as dramatic and operatic teacher in the summer school will be Mme. Weinschenk, of Paris, who has been with him all the past summer, busy with a large class of operatic singers. Mme. Weinschenk was for many years one of the leading stars of the Opéra Comique, and numbers among her pupils many of the world's greatest operatic stars. That her teaching will be available in America again next summer will be welcome news to opera singers in this country.

Associate and assistant teachers have been engaged in every branch of training essential to a singer—languages, repertory, musicianship, voice, dramatic art and all kindred subjects being covered by specialists in each line. Special studios and practice rooms equipped with good piano will be available, with every facility for good and thorough work.

Lucius Ades has been retained as business manager of the summer school, and is moving to Glens Falls, N. Y., to be near the building and other work now being carried on.

Mukle at Première of Bloch's "Schelmo"

A long and interesting letter comes from May Mukle, from Cornwall, where she has been spending a vacation after a strenuous and long drawn-out season.

Miss Mukle motored down to Manacnan, taking three days on the way, picnicking every meal except breakfast, and since last month has been living a typical English life with a typical English family. Incidentally, it is the first summer for ten years she has spent in the country in England, due to various engagements that have always detained her in London or on the Continent.

The cellist complains that in spite of the weather prophets who predicted a long drought, it has rained every day for over a month, with the day that she wrote being no exception. But notwithstanding, Miss Mukle has been boating and walking and spending most of the time out of doors and drying out indoors.

May Mukle and Rebecca Clark recently left Cornwall on foot, planning to walk as far as possible toward London. This curtailment of her vacation was necessary on account of the fact that it is the only time it is possible to rehearse a trio concert that Myra Hess, Marjorie Hayward and herself are giving on November 3. After rehearsing, however, Miss Mukle is counting on having two weeks more holiday in Scotland. Her first engagement in London will be on October 11 at the Queen's Hall to play "Schelmo" (Ernest Bloch) at a first performance in England with Sir Henry Wood's Orchestra.

Sonia Radina to Give Recital

The dramatic soprano, Mme. Sonia Radina, who has appeared here with the Ukrainian and Russian Opera companies, will give a song recital at the Town Hall on Sunday evening, October 15. An interesting program, consisting of Russian folk songs, Ukrainian folk songs, and arias from Slavic operas, will complete the program. It must also be mentioned that Mme. Radina will wear costumes befitting each group. She will be assisted by Saul Baroff, violinist, and Victor Pranski at the piano, under the direction of Mollie Croucher.

The Chamlees on the Coast

Mario Chamlee, with his charming wife, the former Ruth Miller of the Metropolitan Opera Company, is now on the Pacific coast teaching Mario, Jr., how to swim. A letter just received from the Metropolitan tenor says that he is in admirable voice. His success in "Marta" at Ravinia Park this summer may mean that he will sing the part at the Metropolitan this winter. Mrs. Chamlee sang coloratura parts at the open air opera season in Cincinnati and won a tremendous success.

Warner to Be Accompanist for D'Alvarez

On her forthcoming concert tour of the Pacific Coast musical centers, Marguerite D'Alvarez will have as her accompanist Lois Warner, of New York. The contralto will reach San Francisco, from Australia where she has been appearing with marked success, in early November, and will at once enter upon her California engagements under the local management of Selby Oppenheimer and L. E. Behymer.

Edith Mason in Concert

Edith Mason, of the Chicago Opera, who arrived last week on the Aquitania, will sing a number of concert engagements, opening in Grand Rapids, Mich., on October 4, prior to commencing her season with the Chicago Opera. She will be accompanied by her husband, Giorgio Polacco, first conductor of the Chicago company.

George Meader to Tour

George Meader, the Metropolitan tenor, will make a short concert tour before rejoining the opera company. He will open at Wells College, Aurora, N. Y., this evening (October 5).



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EFFICIENT VOCAL STUDY

A Series of Nine Articles Setting Forth the Advantage of Intelligent Application of the Principles of Efficiency in the Work of a Student of Singing

BY HARRY COLIN THORPE

Article No. V—Competent Counsel

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In the article on records we learned that that principle had been invoked in our behalf long before the science of efficiency was formulated, and that from early infancy many of our activities had been governed by records. The same might be said of the principle which is the topic of the present article, for from the day of birth our careers have been tremendously influenced by counsel—although not always of the kind called competent. Beginning with the doctor, nurse and mother, the list of counselors includes father, teacher, friend, brother, sister, dentist, lawyer, and many others. The fact that you are reading this essay proves that you are seeking and finding counsel—counsel which I sincerely trust will prove to be competent by actual test. So, in reality, Competent Counsel is an old friend.

When recently you dropped your watch, shattering the crystal, marring the case, and altogether stopping the movement, did you address yourself to the task of detecting and repairing the damage, or did you take the piece to a reliable watchmaker? When your new car went wrong did you begin to disassemble the motor and spend the better part of a week in seeking to find and correct the trouble or did you appeal to a competent mechanic, who located and eliminated the difficulty in a half-hour? When you decided to study singing did you undertake to train your own voice or did you engage a reputable teacher of singing to guide you in your attempts? In a word, did you avail yourself of Competent Counsel when needful or did you try to blunder along your deluded way in a field of which you were almost totally ignorant?

Life in the modern sense would be impossible without Competent Counsel, for the domains of learning are so numerous and their extent so vast that one man, in an ordinary life-time, could barely skirt the extreme fringes. Indeed he could not even master the whole of one of the larger subdivisions of knowledge, strive as he might! Fortunately we do not have to depend upon ourselves entirely, however, because by seeking Competent Counsel we can command the brains of the world and put the totality of wisdom at our disposal. All that mankind has learned from his centuries of experience awaits our bidding to tell us what to do and how to do it.

Counsel which is competent may be obtained from many sources—more than are apparent at first thought—and strange as it may seem, one of the most reliable sources of this precious wisdom is one's self, provided we analyze our experiences. Then, too, we are all familiar with profes-

sional counselors as sources of help in time of trouble, and we certainly should not forget our mute but faithful mentors, books. Nature, too, is an advisor of no mean worth, yet many of us cannot be said to know her intimately.

The vocal student should begin his career by seeking the opinion of competent counsel as to his chances for success in the chosen profession, but unfortunately many either "keep their own counsels" or are influenced by the seldom-competent counsel of well-meaning but uninformed friends and relatives. I trust that you are of the thoughtful ones who sought expert advice upon this matter before beginning your studies, but if by any chance you have not done so, "better late than never." And need I suggest that in seeking such counsel you should be guided by what you have already learned of this science and by what you are to learn in this paper?

Granted that you are in need of counsel, the next step is to know how to find that which is competent, or in other words, you need competent counsel in the search for competent counsel. Let us suppose that you are seeking advice as to whether or not you have the qualifications for success as a singer, and strive to set up certain ideals to aid you in selecting competent counsel. First of all your counselor should be one who is disinterested, and having nothing to gain or lose, is not apt to mislead you in any way. Needless to say, with rare exceptions, a vocal teacher is the last person to consult as to the advisability of a career. To all thinking persons it must be evident that the unscrupulous teacher will not hesitate to advise almost anything which will mean dollars in his pocket, while the honest teacher may be unconsciously influenced by the same motive. A singer who does not teach, a conductor, a pianist or a violinist, while not as competent as the vocal teacher in one sense, is more so from the standpoint of disinterestedness.

The choice of counsel should also be dictated in degree by records—by the reputation of the would-be counselor—and yet reputation alone means little or nothing. Fame is by no means a guarantee of competency, as many have national reputations built up by advertising or other artificial means. But if a man bears a good reputation in musical circles it undoubtedly means something.

Then there are the matters of knowledge and experience, both of which are very important. Knowledge of the voice and experience in vocal training are very rare except among vocal teachers, so it becomes difficult to find a counselor

who embodies all of the ideals which we hold for competent counsel.

PROGRESSIVENESS NEEDED.

Another important qualification of the counselor is progressiveness, for in vocal education as in everything else we have to beware of "old fogies" even though some people would have us continually harking back to the "old Italian method!" Improvements have been and are being made in all phases of musical education, and it is my opinion that the unprogressive musician is worth no more than the unprogressive business man—and he isn't worth a penny. So much for the ideals of competent counsel; we must now proceed to other considerations.

When a wise man once wrote "to make mistakes is human, but to profit by them is divine" he recorded one of the most prominent of human weaknesses—the failure to take advantage of that most competent counsel offered by our own mistakes. It should also be pointed out that we fail to learn from successes as well as from our mistakes; for while our errors should show us what not to do and how not to do it, our successes should indicate the what and the how from a positive point of view. The fact of the matter is that most of us fail to trace the relationship of cause and effect, which is present in each and every one of our operations, and therefore lose the lesson which would be apparent to a more analytical mind. Viewing the blundering, tortuous struggles of the vast majority of vocal students it would appear that few of them seek competent counsel from the place where "charity begins."

Another counselor whom we have mentioned before is our universal mother, Nature. To the vocal student, the protests of outraged nature should be a source of constant help and guidance. The student who tries to distend his ribs to the cracking point, who labors like a porpoise in his respiratory efforts, who wrinkles his brow and glares with an evil eye, who distorts his mouth in a simpering smirk or an unpleasant leer, who arches his eyebrows unto high heaven, and whose throat aches after a half hour of singing—if he has an atom of common sense should be able to recognize Nature's warnings. Hoarseness, fatigue and all other unpleasant symptoms should be taken as indications of poor voice production or of overwork.

Books are an easily available source of competent counsel which is much sought after, but here again one needs competent counsel in the search for the same. The reader

(Continued on page 40)

SAMAROFF

Tour For the Season 1922-23

Four great artists are at present making solo piano records for the Victor Talking Machine Company — CORTOT — PADEREWSKI — RACHMANINOFF and SAMAROFF.

The only American in this illustrious group, MME. SAMAROFF, besides enjoying ever increasing popularity on the concert stage, is rapidly becoming a prime favorite with that great public which the Victor Company can justly call the "Victor public," and which extends far beyond concert halls into the remotest corners of this and other countries.

During the coming season, *besides numerous recitals*, Mme. Samaroff will appear with the Boston Symphony Orchestra in Cambridge, Boston, Providence and Brooklyn; with the Detroit Symphony Orchestra in Detroit and Buffalo; with the St. Louis Orchestra in St. Louis; with the Philadelphia Orchestra in Philadelphia, Baltimore and New York; and with the Philharmonic Orchestra in New York.

CONCERT MANAGEMENT ARTHUR JUDSON

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VICTOR RECORDS

CINCINNATI MUSICIANS RESUME THEIR ACTIVITIES

Schools of Music and Studios Reopen

Cincinnati, Ohio, September 22.—By the first part of October the musical season will be well under way in Cincinnati. Plans are rapidly being perfected. In the meantime the schools are getting their students' classes arranged, and several recitals have been given as preliminary events.

The Meltone Musical Club presented a program of Bach and Schubert numbers on September 20, at the residence of Mrs. Adam Pope, Hyde Park. The affair was presided over by Mrs. Edward Funck, the new president of the club.

The initial classes in sight-singing at the College of Music, which have been organized for all the pupils of the college, have begun. The classes are under the direction of Prover Symons and are free to the students. The training includes sight-singing, ear training, dictation, etc.

The newly formed chorus at the Cincinnati Conservatory of Music, under the direction of Burnet Tuthill, held its first meeting recently. Rehearsals are to begin just as soon as the chorus has been completed.

John Yoakley, Cincinnati organist, has gone to Cleveland, where he will prepare a program to be given under his own direction in that city, in connection with the meeting of the Supreme Council, Scottish Rite Masons.

Helen Allinger, organ pupil of Lillian Arkell Rixford,

of the College of Music, has been appointed organist of the Price Hill Presbyterian Church.

Agnes Trainor, a 1921 graduate of the Cincinnati Conservatory of Music, has recently completed a summer engagement on tour with the Ralph Dunbar Opera Company. She was soprano soloist of the company.

Piano pupils of Ora B. Kemp gave a recital on September 15 at the St. Bernard School Auditorium.

The Omicron, Phi Mu Alpha, Sinfonia Fraternity, held a meeting at the Cincinnati Conservatory of Music on September 12.

Mme. Tekla Vigna has returned from her summer vacation spent in Italy. Her vocal studio was opened on September 22.

The Misses Moore have reopened their studio in this city for voice, piano and theory training.

Mrs. Forest Crowley, in charge of the department of public school music at the Cincinnati Conservatory of Music, has begun the regular course. This institution enjoys the distinction of being an accredited school for the training of music supervisors, the pupils receiving State certificates after graduation.

Horace G. Williamson, who has been identified in this city for many years as a leader in entertainment activities, has inaugurated a booking project on his own account. His headquarters are in Cincinnati and he will endeavor to promote local talent.

The department of the drama at the College of Music, under the direction of John R. Froome, Jr., is taking definite

form, and some very interesting plans are being worked out for the winter months, including a series of five productions.

The child classes in sight-singing and harmony, a reorganized department at the Cincinnati Conservatory of Music, have been formed again by Mrs. Crowley of the public school music department.

The St. John's Church choir, assisted by soloists of the Cincinnati Choral Wurlitzer Concert Company of forty voices, gave the first of a series of ten concerts on September 17.

Edna Brockhof, in charge of the program committee at the Rockdale Sanitarium, directed a musical program there on September 12 for the disabled soldiers.

The Clifford Presbyterian Church gave the first of its musical services under the direction of Beulah G. Davis on September 17.

Ellsworth Heine was the cellist and Louis Rideman vocal soloist.

W. W.

ROCHESTER EAGER TO HEAR SAN CARLO OPERA COMPANY

Eastman Theater to Be Transformed from a Picture Palace to a Grand Opera House for the Occasion

Rochester, N. Y., September 27.—The temporary transition of the Eastman Theater from a picture palace to a grand opera house is definitely scheduled for the week of October 16. Eight performances of grand opera will inaugurate the ambitious musical season, and the Eastman Theater will be devoted exclusively to that purpose for the week of October 16-21, eliminating motion pictures for that period. Immediately following, musical events of an important character will on each Wednesday break the continuity of picture presentation.

There will be two distinct de luxe picture programs with symphony orchestra accompaniment and a high class concert each week. To provide the latter the old established Furlong concert series has been incorporated in the activities of the Eastman Theater; also the Paley-Rose concert course, a musical series of more recent origin. In addition, a number of independent concerts have been booked.

The San Carlo Grand Opera Company, which Fortune Gallo is successfully presenting at the Century Theater, New York, has been accorded the honor of opening the local musical season. It will be brought intact in personnel at the conclusion of the New York engagements, and distinguished guest artists will lend additional lustre to the Rochester season.

To make the opera season possible it will be necessary to remove the present heavy semi-permanent stage equipment and to alter the stage itself to a single level instead of the three levels employed for picture presentation with the orchestra on the stage instead of in the pit. This will have to be done overnight. Extensive advertising is being carried on in the surrounding country, and Rochester is anticipating a revival of musical interest without a precedent in its history.

As the Eastman Theater is part and parcel of the University of Rochester, the musical and theatrical world is eagerly following the aggressive and showmanlike way in which its problems are being approached.

B. H. A.

Busy Season Ahead for Colin O'More

Despite the fact that this is Colin O'More's first season devoted exclusively to the concert platform he is already known in every State in the Union and Canada, South America, Australia, and, in fact, every country where Vocalion records are sold. Since the first announcement that he would be available, his managers, Arthur and Helen Hadley, have been besieged from all parts of the country for available dates. No more striking example of this splendid tenor's coming popularity can be cited than the fact that his record sales will approach the half million mark this year. Mr. O'More had run the whole gamut of recording, from one of the most exquisite renditions of "Le Reve," from Massenet's "Manon," to such popular songs as "Three O'Clock in the Morning," and all of the best known Irish ballads.

With such an equipment in both voice and artistry, this young singer is bound to become a favorite with the great American audiences.

The Lhevinnes in Two-Piano Recitals

One of the most delightful combinations of individual talents is that of Josef Lhevinne and his wife, Mme. Rosina Lhevinne, in their two-piano recitals. Last season they appeared together for the first time since their return to this country in 1919, and revealed to their audiences qualities of tone and color value not often met with in duopianism. The most recent booking for this combination is that with the Chamber Music Society of Cleveland for February 17. The first of their ensemble engagements is scheduled for this month, when they play in Montclair under the auspices of the Outlook Club.

Moiseiwitsch in London Farewell

The Wolfsohn Musical Bureau received the following cable from London, dated September 25: "Moiseiwitsch farewell recital colossal success. Queen's Hall sold out. Wonderful ovation." In other words, Mr. Moiseiwitsch closed his English tour with a recital in Queen's Hall Saturday afternoon, September 23; his next step is to sail for this country on October 11 aboard the steamship Homeric. He will arrive here about October 18 and on October 27 will make his re-appearance in this country with the Boston Symphony Orchestra in Boston, Mass.

Marguerita Sylva's Busy Season

Marguerita Sylva, who has fully recovered from her accident, left for Canada the end of September where she is engaged to appear at two special performances of "Carmen" in Montreal and Quebec. This week Mme. Sylva appears at the Maine Festival and from there starts immediately on a three weeks' concert tour. So far she is booked for about thirty-five concert and opera engagements and expects the biggest season she has had in years. She will go as far south as Cuba and as far west as the Pacific Coast.

HIGH LIGHTS IN VERDICTS OF ANNA FITZIU'S PERFORMANCES

"TOSCA"

Her recall at the scene's end was a popular outburst such as was oftener in the opera days of Hammerstein.—*New York Times*.

Her singing has in recent years taken on color and appreciable warmth.—*New York Evening Journal*.

Anna Fitziu pleased her large audience so thoroughly that at the close of the second act the applause reached the extent and intensity of a real ovation. She was recalled again and again and showered with flowers.—*Evening Post*.

Delighted the audience and received an ovation.—*New York Evening Globe*.

Her voice has the warmth and sparkle of wine.—*New York Evening Mail*.

It is a thoroughly respectable impersonation and has movements of vocal merit.—W. J. Henderson, *Herald*.

A good voice and a conception of the part that has commendable sincerity.—Deems Taylor, *World*.

"BOHEME"

Miss Fitziu deserved and won the chief praise of the evening.—*The Sun*.

She sang Mimi, offering a slimmer, more graceful and altogether more convincing Mimi than last year. Also, she sang it better than anything this reviewer has heard her do.—Deems Taylor, *New York World*.

Chief honors went to Anna Fitziu.—*Evening Journal*.

She acted intelligently and sang beautifully.—*Evening World*.

Her interpretation was vocally a real delight.—*New York American*.

There was a new vitality in her singing.—*Evening Telegram*.

Her voice was never used with greater ease and more telling effect.—*New York Post*.

Management: R. E. JOHNSTON, 1451 Broadway, New York

UNALTERED NEW YORK CRITICISMS OF

The "TOSCA" and "BOHEME"

PERFORMANCES OF

ANNA FITZIU

Guest Artist With the San Carlo Opera Company

Century Theater, September 19 and 26

"TOSCA"

Miss Fitziu's Tosca was disclosed in San Carlo performances last season. It is a thoroughly respectable impersonation and has movements of vocal merit.—W. J. Henderson, *Herald*, Sept. 20, 1922.

Anna Fitziu, who sang the title role, was also more or less the victim of her own voice. She looked delightful and sang well, but was too careful. Tosca, as she impersonated the role, would never have nerved herself up to killing Scarpia with his own fruit knife. In fact, she wouldn't have thought of it until the next morning. Miss Fitziu has a good voice and a conception of the part that has commendable sincerity, but she will not be a great Tosca until she learns to let the voice go hang in moments of stress.—Deems Taylor, *New York World*, Sept. 20, 1922.

Anna Fitziu sang Puccini's lyric score last night, and her voice had the warmth and sparkle of wine. In the first act she was not entirely at ease, but she gained authority with the demands of the second act when Tosca fights for her lover, defending herself against the amorous Scarpia. She began the first phrases of "Vissi d'Arte" while reclining upon a most uncomfortable settee. And it is a splendid voice that can respond with such purity of tone in that position.

During the final scenes with Scarpia, when violent emotion must be cleverly managed, Miss Fitziu forgot her cherry velvet gown and became a primitive woman with power over her audience. There was an effective bit of new business at the end, when she bent over the body of her tormentor and gave a cry of horror, which deftly suggested surprise that she had been so brave.—Katharine Spaeth, *Evening Mail*, Sept. 20, 1922.

Though departing from some of the conventional interpretations of the part in its dramatic phases, Miss Fitziu delighted the audience and received, at the close of Act II, an ovation, which she shared, not without good cause, with Mario Valle, the Scarpia, and Conductor Carlo Peroni. Miss Fitziu, who is favored in

face and carriage, was in splendid voice.—*New York Evening Globe*, Sept. 20, 1922.

Anna Fitziu, singing the title role in Puccini's "La Tosca," as presented by the San Carlo Opera Company, pleased her large audience at the Century Theater last night so thoroughly that at the close of the second act the applause reached the extent and intensity of a real ovation. She was recalled again and again, and showered with flowers. Although Mario Valle as Scarpia and Guido Ciccolini as Mario Cavaradossi were graciously brought into the picture, there was no doubt that the plaudits were meant for the beautiful soprano, though Valle's work in the same act undoubtedly entitled him to share the glory. The audience, which was both large and intelligent, clearly liked Miss Fitziu's spirited and vigorous interpretation.—*New York Evening Post*, Sept. 20, 1922.

Anna Fitziu's Tosca is by no means a novelty. It is known to New York for what she did with it last season in company with this same ensemble. It has not changed mightily since then; it remains a sturdy, virtuous, well meaning heroine, dependable of voice, comfortable of personality.—*The Sun*, Sept. 20, 1922.

Miss Fitziu has been the nearest to impressing the beguilement of personality upon anything at the Century. Her Tosca has a slight touch of the grand manner, even if it be only accustomed "grandness." The part is thickly smeared with this quality in one's memory, of course, but individuality has made a difference, more or less, in each smear. Miss Fitziu, in any case, contrived to dominate this performance, and as much by virtue of her being Miss Fitziu as the Roman diva. Her singing, once a cool and pallid matter, has in recent years taken on color and appreciable warmth, and there was more of both these things in it last night than ever before.—*New York Evening Journal*, Sept. 20, 1922.

"BOHEME"

did some thoroughly satisfying singing in the third act quartet. Miss Fitziu cleverly subdued her opulent beauty to a dainty prettiness, for Mimi must have pathos if one is to sympathize with her fluttering dabs at life.—Katharine Spaeth, *Evening Mail*, Sept. 27, 1922.

Chief honors went to Miss Anna Fitziu, the Mimi.—*New York Evening Journal*, Sept. 27, 1922.

With Anna Fitziu heading the cast, the San Carlo Opera Company gave a spirited performance of "La Boheme" that easily ranked among the most satisfactory this city has heard in many a moon. The soprano's Mimi was an appealing figure, quite in contrast to her towering Tosca of last week. She acted the role intelligently and sang it beautifully.—*New York Evening World*, Sept. 27, 1922.

Anna Fitziu returned in fine voice from a summer vacation to be the first Mimi of the season.—*New York Globe*, Sept. 27, 1922.

Anna Fitziu sang the role of Mimi. Her interpretation was fervently dramatic, wistful without being too sentimental and vocally a real delight, while her great personal beauty accentuated the charm of her performance.—Grena Bennett, *American*, Sept. 27, 1922.

It was a post-Farrar, a post-Jeritza version of the Roman singer that was presented by Anna Fitziu, whose popularity rests on a typically American rise from hard chorus training and a perseverance that has made her member in turn of the three leading organizations which offer the only entry into opera for Americans today.

Miss Fitziu in height recalled Ternina, the first great singing Tosca here; she observed, too, the conventional dressing of the role, with particular courage, even candor, in Act II. The "Vissi d'Arte," after a tussle with Scarpia, she sang on her back—Vienna papers please copy—and she had the good taste not to come out of the character in response to an interrupting roar of applause. Her recall at the scene's end was a popular outburst such as was oftener in the opera days of Hammerstein, and the soprano received many flowers, from a gorgeous Tosca-stick of orchids to an armful of American Beauty buds, which she shared with Mario Valle, the modest Scarpia, and with Conductor Carlo Peroni.—*New York Times*, September 20, 1922.

Miss Fitziu acted Tosca with conviction and splendid power and sang, especially the "Vissi d'Arte" aria in the second act, with emotion and dramatic effect. The matter of costumes is of considerable consequences, if only for comparison's sake, and Miss Fitziu, beautiful and Junoesque, made as graceful and attractive a figure as even the most exacting could demand.—Grena Bennett, *New York American*, Sept. 20, 1922.

Anna Fitziu, guest star, was a beautiful picture to behold in rainbow hues or striking cerise and an equally beautiful voice to hear. In fact, the audience, nearly as large as at the opening night, was so busy filling its eyes and ears that the dramatic power of her Tosca passed comparatively unnoticed, although she gave a strong characterization of the unfortunate songstress.—*Evening World*, Sept. 20, 1922.

Miss Fitziu was in fine voice. Generally speaking, Mimi is one of her most sympathetic impersonations.—*New York Tribune*, Sept. 27, 1922.

Anna Fitziu added another operatic role to her already pretentious list last night when she sang the part of Mimi in Puccini's "La Boheme" with the San Carlo Opera Company at the Century Theater. She is now slim enough to look the part of the invalid dweller of a Latin Quarter garret, and her voice is well suited to Puccini's music. There was a new vitality in her singing last night. She makes Mimi attractive both to the ear and to the eye.—*Evening Telegram*, Sept. 27, 1922.

Miss Fitziu sang Mimi creditably, better than she had sung other roles in the current season, though there was not any great degree of the melting tenderness usually associated with the part. But she received much applause from the large audience.—W. J. Henderson, *Herald*, Sept. 27, 1922.

Anna Fitziu was a sympathy-inspiring Mimi, lovely to look upon even in Mimi's poor dress and good to hear; in fact, her voice was never used with greater ease or more telling effect.—*New York Post*, September 27, 1922.

Anna Fitziu must have worked hard this summer. She sang Mimi last night in the San Carlo company's production of "La Boheme," offering a slimmer, more graceful and altogether more convincing Mimi than she presented last year. Also, she sang it better than anything this reviewer has heard her do. Miss Fitziu is still, however, a bit overconscientious on the vocal side. There were times, particularly in her first act scene with Rodolfo, when the sacrifice of a few notes would have helped the drama immeasurably.—Deems Taylor, *World*, Sept. 27, 1922.

The San Carlo Company sang it for the first time this season with Anna Fitziu as its Mimi—a capacious voiced heroine, a Juno of a seamstress—for whom the famous four garreters of the Latin Quarter sang efficiently and sympathetically. Miss Fitziu deserved, and won, however, the chief praise of the evening. Her Mimi was a vast improvement vocally over her Tosca of last week; her voice was freer and fuller.—*The Sun*, September 27, 1922.

Anna Fitziu was a slender, wistful Mimi, who sang with full-throated ardor even when she described her activities as a creator of artificial flowers. At the end of the duet with Rodolfo her clear, soaring tone rang out with confident fidelity to the pitch, and she

Management: R. E. JOHNSTON

1451 Broadway, New York

GOTHAM GOSSIP

N. A. O. EXECUTIVES DINE AND TALK.

Following a call issued by Chairman McAll, of the National Association of Organists, sixteen members of the executive committee, with a few guests, partook of dinner at the Lyons Restaurant, September 26. Present were President and Mrs. Tertius Noble, Secretary and Mrs. Nevins, Kate Elizabeth Fox, Mr. and Mrs. Herman Keese, Past President Fry and son (Philadelphia) and Messrs. Macrum, Adams, Weston, Doane, Sammond and Riesberg. President Noble told of receiving the Marconigram while in England from Chairman McAll during the Chicago convention, notifying him of his election; although quite overwhelmed with the honor, he felt he should accept, and promised to carry on the good work. He spoke of his visit to England as delightful, but spoiled more or less by the constant rain. He related amusing incidents, spoke of his playing the organ at the York Cathedral (his former post), and hoped that organ builders and organists would get together in the matter of standardizing consoles. Past President Fry said he was glad the association had elected such a "Noble" successor to him, mentioned organ builders' peculiarities, told of the \$1,000 on hand this year as contrasted to \$600 of last. His allusion to "live wire McAll" was applauded.

Mr. Doane, the new treasurer, told of someone who had sung in "Bah Hahlah" (Maine) last summer, and further of a choir which sang a portion of the Litany in such fashion that it sounded like "Oh, Lord, Have Mercy On Us Miserable Singers." Past Treasurer Weston said that 250 new members had come in during the year, of whom eighty were from Chicago, with 855 members now in good standing. The association has never been in as good financial condition as now. Secretary Nevins mentioned his pleasurable summer in England and France, with his bride (nee Dickson) and told of some English people who gave them such curious directions as "go to the bottom of the street," and, worse yet, "go to the bottom of the lake" (meaning the further end).

Mr. Adams, of the Theater Organists' Society, alluded to certain organists' surreptitious visits to a barber shop, where they could drink all the so-called "hair tonic" they wanted. He also mentioned the minister, due for an operation, over whom the surgeon said "Shall we open with prayer?" Mr. Sammond told of the past of the N. A. O.; its founder, Tali Esen Morgan; mentioned the seven annual conventions in Ocean Grove, followed by conventions in Springfield, Mass., Portland, Me., Pittsburgh, New York, Philadelphia and Chicago, naming also the past presidents.

Mr. Riesberg spoke of Mr. Morgan as the founder also of the Musicians' Club, with present headquarters at 173 Madison avenue, which the N. A. O. will now share; spoke of the "Head and Heart" of the association (alluding to Noble and McAll), and gave a few reminiscences covering his quarter of a century in New York. Letters of regret were read from Farnam, Gleason (Rochester), Norton, Gruenstein (Chicago) and Wolf (Lancaster).

The very congenial company then adjourned until Monday, October 9, 11 a. m., 173 Madison avenue.

THE BOICES REMOVE.

Susan Smpek Boice and her mother, voice specialist, have removed to 57 West Seventy-fifth street (the former Russ Patterson headquarters). Miss Boice taught all summer, excepting for a fortnight spent at Lake George and Lake Minnewaska. She is already booking new students and expects a very busy and successful season. She says: "I am ready as never before to give of my best to students, and make my best the best there is to give in a threefold way—physically, musically and spiritually."

DR. CARL RIEDEL IN NEW YORK.

Dr. Carl Riedel, who enjoyed a fine reputation as accompanist and conductor at the Hamburg and Stuttgart opera houses, although in New York only a fortnight already has on his list of artist patrons Florence Easton, Elena Gerhardt, Elizabeth Van Endert and others. He devotes his time to the coaching of operatic and concert artists in English, German, French and Italian. Only last week, he says, he refused an offer to go on a tour.

BALDWIN RESUMES CITY COLLEGE ORGAN RECITALS.

As for a dozen years past, Prof. Baldwin is giving Sunday and Wednesday afternoon organ recitals at City College, at four o'clock; these will continue until December 20. During the present months, beside standard classic and modern composers, his programs contain works by the following composers living in America: H. T. Burleigh, Pietro A. Yon, Arthur Foote, Eugene Thayer, James R. Gillette,

Gordon Balch Nevin, Dezso d'Antalfy, Edward MacDowell and Eric De Lamarter.

EDITH M. WIEDERHOLD GIVES PIANO INSTRUCTION.

Edith Milligan Wiederhold, so favorably known as an expert pianist (she appeared in all the prominent halls of New York and vicinity some years ago) will give piano instruction to a select number of pupils. Her husband, Albert Wiederhold, is the well known baritone singer.

ADELE RANKIN AT WORK.

Adele Rankin, soprano and vocal teacher, is again at her studio, 1425 Broadway (Metropolitan Opera House). Her appearance as soloist with the New York Euphony Society last season was very successful.

NICHOLS FINISHES RECORD SEASON.

John W. Nichols, vocal instructor, opened his studios in Carnegie Hall on October 4, having finished a record summer season at the University of Vermont, in Burlington, where the school is rapidly growing each year; about sixty students enrolled. Mr. Nichols is also head of the vocal department at Vassar College, Poughkeepsie. He has been appointed director of the Girls' Glee Club at Vassar.

SAPIOS IN ITALY.

"Some theater" is what Romualdo Sapio writes on a postcard from Palermo, Italy, alluding to the Teatro Massimo, which is indeed a magnificent building. The Sapios expect to resume their vocal instruction in New York this month.

ETHEL WATSON USHER BOTH COACH AND ACCOMPANIST.

Following a three months' concert tour in Europe as accompanist for Sue Harvard, Ethel Watson Usher is again in New York and available in her specialty. F. W. R.

Earle Laros Has Profitable Summer

Earle Laros has returned from a vacation on Mt. Desert Island, Me. His time was profitably spent on a new program for the coming season of concerts. Mountain climb-



"Mastery of language and diction were noted in the French and the Swedish songs, among the most pleasing of the list."

The Erie Dispatch (Pa.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA

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Mason & Hamlin Piano Used Aeolian-Vocalion Records

ing, fishing and boating were the pastimes that attracted the pianist. Among the new works that Mr. Laros will play this season are the scherzo in E flat minor of Griffes and "The Fountain" by the same writer. On the evening before his departure he gave a recital for the benefit of the Library of Southwest Harbor, where a capacity house warmly applauded his playing. A gavotte which will soon be issued by his publisher was played for the first time, and a repetition was demanded. His well known prelude in B minor was also on the program. The coming season will be a most active one. After playing in the East until the holidays, he will immediately start a long western tour, opening in Indiana, and proceeding west from there.

Elshuco Trio Has New Violinist

One new face will be seen with the Elshuco Trio this season—William Kroll, who will be violinist of the organization. As heretofore, Willem Willeke will be the cellist and Aurelio Giorni the pianist. Mr. Kroll, who won a violin prize on his graduation from the Institute of Musical Art in New York City, is considered an unusually gifted ensemble player. Last season he was heard as violinist with Richard Strauss when Dr. Strauss played his quartet at the Town

Hall with Messrs. Huberman and Willeke as violinist and cellist. The Elshuco Trio's New York subscription concerts have been announced for Thursday evening, January 11, and Friday evening, March 23.

Distinguished Faculty for Mannes School

With the opening, October 5, of the David Mannes Music School, the seventh season of remarkable work directed by David and Clara Mannes, will be inaugurated. This year the faculty includes such distinguished artists as Alfred Cortot, Scipione Guidi, concert master of the Philharmonic Society of New York; Rosario Scalerò, the well known composer; Mlle. Berthe Bert, assistant to M. Cortot and who will teach exclusively at the Mannes School; Millo Picco, of the Metropolitan Opera Company; Giulio Silva, formerly Maestro di Canto of the Lyceum of St. Cecilia, Rome; Mlle. Anne Marie Soffray, Diplomee of the Paris Conservatoire; Myron W. Whitney, Ralph Leopold, Katherine Bacon, Hans Barth, Howard Brockway, David McK. Williams, organist of St. Bartholomew's Church; Wolfe Wolfensohn, of the Royal Academy of Music, London; Emmerman Stoeber, of the Lenox String Quartet, and Loraine Wyman.

The Mannes School, although one of the youngest in the country, already has gained the attention of all who are interested in the best educational methods in music. In establishing the school, Mr. and Mrs. Mannes have put into effective practice, principles which were evolved through intensive study and wide experience.

M. Cortot will again hold the class in interpretation which has proved so valuable to artists and teachers. The eminent French pianist has held such classes in Paris, and in other European musical centers, for a number of years. His assistant, Mlle. Bert, is among the newcomers to the Mannes School faculty this year. The complete piano faculty is as follows: Anna Alofsin, Pansy Andrus, Katherine Bacon, Hans Barth, Lillian B. Barth, Berthe Bert, Howard Brockway, Warren Case, Marion Cassell, Helen B. Chambers, Mildred Couper, Barbara Derby, Clara de Vreux, Mary Dwight, Mary Flanner, Lelah Harris, Dorothy Jago, Ruth Johnson, Jessie Porutchik King, Sam Lamberson, Ralph Leopold, Rosemary Lillard, Janet Ramsay, Barrett Spach, Rose Strongin and Wellington Weeks.

Mr. Mannes, director of the violin department, has as his associates Mr. Guidi, Florence Hawes, Elsie Kimberley, Edna Ruppel, Robert Schenk, Elizabeth Searle, Julia P. Stoessel and Wolfe Wolfensohn. Violoncello teachers are Mr. Stoeber and Edith Otis; organ, Mr. Williams and Frank Scherer. Mr. Silva, Margaret L. Torrens and Mr. Whitney, the last named one of the new members of the school faculty, have charge of the vocal department; Millo Picco, of classes in stage deportment; Miss Wyman, of English and French diction; Matilde Trucco, of Italian diction.

Ensemble is an important part of the school curriculum. Mr. Mannes conducts the orchestras, and the chamber music is under the direction of Mrs. Mannes, Alix Young Maruchess, Mr. Stoeber and Julia P. Stoessel. Choral classes are conducted by Messrs. Silva and Williams. Mr. Scalerò is in charge of advanced composition and also directs the solfège classes, taught by Anne Marie Soffray and her assistants, Helen B. Chambers, Clara de Vreux, Rosemary Lillard and Barrett Spach. Leopold Damrosch Mannes will hold a class in the elements of music. Other interesting features of the coming season are Mr. Scalerò's lectures on the history of music, and three concerts of music for young people, to be given on Saturday mornings by Loraine Wyman, Mr. and Mrs. Mannes and Guy Maier.

Although the artist recitals have not yet been announced, these will be given by musicians of important standing. Last season two piano recitals by Artur Schnabel, sonata recitals by Mr. and Mrs. Mannes, a piano recital by Ralph Leopold, a joint recital by Katherine Bacon and Wolfe Wolfensohn, a program of compositions by Rosario Scalerò played by a string orchestra from the New York Symphony Orchestra and the Lenox String Quartet, a Guy Maier-Lee Pattison recital, were among the privileges accorded the students.

Lucrezia Bori Touring in Concert

Lucrezia Bori, of the Metropolitan Opera Company, was a passenger on the S. S. Olympic which arrived in New York a week or so ago. She will make a month's concert tour, commencing on October 5 in Bangor, Me., and finishing in Kansas City, Mo., on November 5, after which date she will return to the Metropolitan Opera Company.

Elizabeth Gutman Makes Records

While in Canada this summer Elizabeth Gutman made some records for the Berliner Gram-o-phone Company, two of which will be ready for distribution this fall. The singer is under the management of Ernest Briggs.

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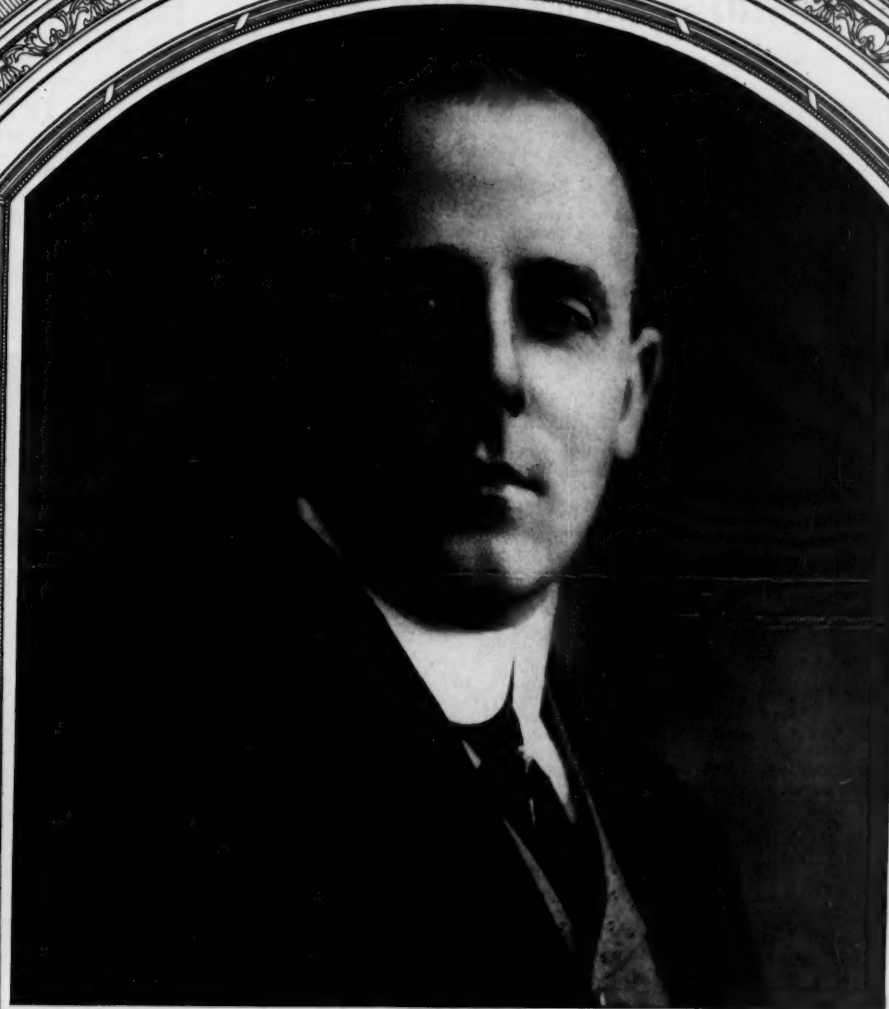
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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

DRAMATICS AND SCHOOL MUSIC

The Value of Expression in Oral English, and School Progress in the Past Century

It is difficult for the present generation of parents and grandparents to comprehend fully the modern trend of public education. The early insistence on the practical daily study of the "3 R's" has been gradually supplanted by a more liberal attitude toward the socializing of education. Expression through acting as a school function is not new. It had its early beginnings in the rural school house when special occasions were celebrated by inviting parents, school trustees, and county officials to visit the school house. The brighter children were given an opportunity to recite pieces, and collectively pupils sang such songs as "The Olden Oak Bucket" and "Wait for the Wagon." It also gave the school trustee a wonderful opportunity to show his skill in elocution by reciting "Woodman Spare That Tree."

In recent years formal school exercises have been supplanted by symbolic pageantry. In the latter music is a very important and consistent part of the development. Out of pageantry grew the symbolic drama, and this form of expression is, as we understand it, to be gradually supplanted by the more modern form of dramatics as a means of self-expression.

THE VALUE OF ENGLISH.

Language, as a general proposition, is presented first in conversational form. Later the study of reading is undertaken, and finally the more formal, but necessary, elocution. A general criticism of the average school child is that when he leaves school he has not gained the power of expression through language. He is not able to carry out an instruction intelligently, and he lacks poise and self control. If these things be true, then the fault can properly be laid to his instruction which unfortunately, but necessarily, has to be very formal. Present day courses of study in all subjects will be found more flexible and liberal toward the development of the child's social nature. It is surely not the object of the public school to train children solely in dramatics, but to make dramatics a necessary part of their education, so that the criticism directed at school graduates now will in the near future be softened.

There is a tendency to dramatize a great many of the stories in literature in order that the characters around which literature has been woven will become living personalities in the imagination of children. A complement to this form of instruction has been successfully tried in the teaching of music, particularly the study of musical biography and the music memory contest. Through the

latter agency the children of America are daily becoming familiar with the work of the master composers in a simple and intimate manner. The progress made in this direction has been remarkable, and the educational benefits unlimited.

EURYTHMICS AND DANCING.

The study of eurythmics and dancing is gradually becoming a daily part of public school activity. While the specific study of eurythmics is not applicable, the general scheme is very helpful. It adds poise and grace to the physical conduct of children, and because of this is a necessary part of all physical education. Awkwardness is a common fault with growing children, and any attempt to correct this failing should be received with enthusiasm and given full support. We are willing to admit that the practical drill in academic study is of great importance, but school work should not begin and end with this idea.

MUSIC IN RELATION TO SCHOOL LIFE.

We fear that the day of the academic do-re-mi has passed. The study of music should mean that real music should come before the technical part of music is studied, and for that reason song singing is designed to direct the heart of a child properly toward music, before his mind is called upon to analyze and study the technic of the subject. The character of musical instruments should be studied, because it is through the different voicing of such instruments that music effects are obtained. The same melody may sound very different when played by different instruments, and children should be trained to appreciate the distinctions which are so clearly made by composers in writing for different types of instruments.

The enjoyment of a play like "Midsummer Night's Dream" is so much greater when given with the music than when given without, and the same parallel could be made by many other illustrations. The music which is used as a part of a pageant or a drama should be as consistent as the language itself. Two striking illustrations in the field of opera might be "The Triumphal Scene" from "Aida," and the great procession in "The Prophet." The glorious pageantry in each case is enhanced 100 per cent. by the thrill of the music. Each is a part of the other, and as such should be recognized and studied.

When plays, pageants, etc., are given in schools we strongly recommend that sufficient opportunity for music be given, not only as an accompaniment to the drama or

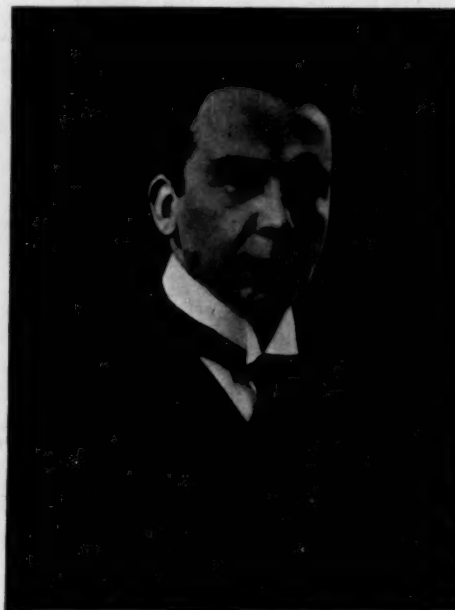
pageant, but also so constructed that the audience be required to participate in the pageant or play through the medium of concerted action in song. A vast audience seeing or listening to a great production loves nothing better than that they be invited to do something toward the fulfillment of the drama itself, and we can think of no better way than that they be invited to sing.

Music seems to have the power to combine all mediums of expression, whereas the other arts can not always stand alone. We may be thrilled by looking at some great masterpiece of architecture or painting, but it is not the same thrill that comes when the heart and soul are moved, in a manner so skilfully expressed by the greatest of them all.

"In sweet music is such art
Killing care and grief of heart
Fall asleep, or hearing die."

Dirk Foch to Conduct New Orchestra

As announced in last week's issue of the MUSICAL COURIER, another major symphony orchestra has been organized to satisfy the growing demand for good music in New York. It has been named the City Symphony Orchestra. It was founded by Senator Coleman du Pont, Bartlett Arkell, Manton B. Metcalf, Ralph Pulitzer, Lewis L. Clarke, and a group of other prominent New York business men, for the purpose of offering at the lowest possible rate of admission



Campbell Studios Photo

DIRK FOCH,

Dutch conductor who has been made musical director of the new City Symphony Orchestra.

orchestral music of the highest standard. In all, forty-two symphonic concerts will be given in New York this season, in Carnegie Hall, Town Hall, Manhattan Opera House, and other concert halls.

The City Symphony Orchestra is to be operated by the Musical Society of the City of New York, of which Senator du Pont is the president; Henry MacDonald, the vice president; Lewis L. Clarke, the treasurer, and George H. Benjamin, trust officer. Mrs. Louise Ryals de Cravioto is chairman of the music committee, Dirk Foch is to be the musical director, and the business manager is Arthur J. Gaines, who for ten years was manager of the St. Louis Symphony Orchestra.

The City Symphony Orchestra will make its debut at Carnegie Hall, Saturday, November 18. Its personnel will consist of eighty-three players, carefully selected with a view to their musical talent and symphonic experience. The first concert will be preceded by four weeks of daily rehearsals to develop the esprit de corps so essential to ensemble playing.

Dirk Foch, conductor of the orchestra and a composer of distinction, is a native of Holland, who studied with Nikisch and Busoni, and has had a successful career as conductor of symphony concerts and opera in Amsterdam and the Hague, Holland; Stockholm and Gothenburg, Sweden, and various cities of Germany. He conducted several Stadium concerts in 1919, a special Carnegie Hall concert in 1920, and was guest conductor of the St. Louis Symphony Orchestra for two concerts in March, 1921.

During the season the orchestra will give four series of concerts—twelve evening concerts at Carnegie Hall, twelve afternoon concerts at Town Hall, thirteen Sunday afternoon "pop" concerts at the Manhattan Opera House, and five Thursday evening concerts at Cooper Union. The concerts in Carnegie Hall and Town Hall will be given in pairs, the same program being offered at each series.

Several of the world's greatest soloists have been engaged to appear with the orchestra. Among them will be Elena Gerhardt, Marguerite Namara, Erika Morini, Rudolph Ganz, Sophie Braslau and Emilio de Gogorza.

Through the generosity of Senator du Pont and his associates the price of the best orchestra seats for the Carnegie and Town Hall concerts will be \$1.25. The City Symphony Orchestra will endeavor to bring the highest standard of music within the reach of the general public.

Schumann Heink's Only New York Appearance

Mme. Schuman Heink, the contralto, will make her first appearance of the season and her only one in New York on Sunday evening, October 15, at the Hippodrome, assisted by Arthur Loesser at the piano. She will offer a varied program of operatic arias and lieder by Mozart, Beethoven, Schubert, Wagner, Loewe, Strauss and Donizetti.



Photo by Chretien & Co.

LEONARD SNYDER

Has just returned from a successful (six years) career abroad.

American Dramatic Tenor

Known under name Leonardo De Credo, but is now singing under own name.

Scores with Zuro Opera in Brooklyn, Attracts the Attention of the Critics.

Leonard Snyder, the "cow-boy" tenor who also made a career abroad, was virile in both voice and stage presence beyond the usual tenor debutant.—*New York Times*.

Leonard Snyder gave a dramatic impersonation of José.—*New York American*.

There was one pleasing feature of the evening, the coming into his own of Leonard Snyder, the young American tenor. The measures of Manrico were filled with his powerful and resonant voice; his Manrico was a revelation.—*Brooklyn Standard Union*.

Leonard Snyder, as Manrico, was in good voice and was applauded enthusiastically throughout the evening.—*Brooklyn Daily Eagle*.

Leonard Snyder, the young American tenor, repeated his success in the role of Don José on the opening night.—*Brooklyn Daily Eagle*.

The tenor, Leonard Snyder, was liked immensely

in the "Flower" song and the splendid last act.—*Il Progresso Italo-Americano*.

Leonard Snyder, the Don José, introduced himself favorably to a Metropolitan audience and with more assurance henceforth his voice and presence should make him a favorite.—*New York Evening Post*.

The Don José, a cow-boy tenor who has sung in Italy and so calls himself Leonardo Del Credo on the bills, is a find. He is a tall, big chap, his voice is a ringing big tenor and he has an instinct for acting. He sang as they taught him in Italy and as many tenors who come to the Metropolitan without his big voice sing with very little use of the soft pedal. But he is tremendously in earnest and in the last act it was Del Credo rather than Miss Gentle who gave the tragic note which should mark the murder.—*Brooklyn Daily Eagle*.

In the Leoncavallo production ("Pagliacci") Leonard Snyder was the dominating figure as Canio and was enthusiastically applauded for his singing of the familiar "Ridi" aria.

Management: JULES DAIBER, Aeolian Hall, New York

Clara Novello Davies Radiates Cheerfulness

London, September 19.—Waiting for Mme. Clara Novello Davies in a luxurious modern apartment at the top of one of the new buildings in Aldwych, just off the Strand, one afternoon last week, I took the precaution of recalling a few of the historical romances connected with the Strand in case the conversation began to lag. Instead of the incessant rumble of the traffic far below me on the wood block pavements, I tried to substitute in imagination the ancient brook which flowed into the Thames near by and left its name on Holywell street. The Roman bath still gets its water from the spring, but no more miracles occur at the holy well, and Holywell street has now been swept away in the Strand improvements and the opening of Aldwych, that new street with an old name of the district. I thought perhaps Mme. Novello Davies would be interested to know that the remains of an ancient bridge were found nineteen feet below the level of the present Strand and almost under the building in which we met, when the door opened and all thoughts of musty history were completely routed by the vitality, good cheer and enthusiasm of Mme. Novello Davies. For her, life is an opportunity to develop voices and create a love for music in the hearts of the young. She looks to the future. Her problems are not at all concerning the doings of the Roman, Saxon, Dane and Norman in the dead years of the past, but are to do solely with the health, success, happiness and vocal art of her pupils. She actually told me that I could sing. Rather than contradict a lady, I smiled at the pleasing fiction. No one will ever make me believe that a singer can be made out of unsuitable material. But there can be no possible doubt that many a potential singer is lost to the world only for not having met a teacher like Mme. Novello Davies who can awaken dormant talent, rouse the lethargic, fill the despondent with enthusiasm, and make healthy many who lack both the knowledge and the energy to keep off the sick list. No hypochondriac can remain a pupil of Mme. Clara Novello Davies. She simply will not tolerate ill health, for the very good reason that a singer must express his or her personality, and the only personality that the public likes expresses health, joy, vitality and beauty. Jeremiahs, Jobs and other gentlemen who mourn and languish, will have to mend their ways when they go for vocal lessons to Mme. Novello Davies or be condemned to toneless careers. No wonder her pupils are so devoted to her! She was born to stimulate enthusiasm. If the world was not already free from wickedness she might have been a great religious leader. But as the crying need of mankind in this present age of peace, prosperity, disarmament, League of Nations, prohibition, is vocal culture, Mme. Novello Davies rightly gives her time exclusively to the great art of expressing personality by

means of singing, after the personality has been made worth expressing.

Mme. Davies had not nearly as much to say about her recent Golden Jubilee Festival in Wales as about the classes that await her in New York. And what little she had to say about her concerts was not about the success of the undertaking—which every report says was overwhelming—but about the kindness of her old friends, the progress of her pupils, the joy of meeting the children and grandchildren of several of her former scholars. I know nothing about vocal methods as such, but I am certain that there are thousands of voice teachers who would be the better for a course of instruction in enthusiasm and cheerfulness under the guidance of Mme. Clara Novello Davies. C. L.

Goldman Achieves Big Triumph

The season just ended by the Goldman Band on the green at Columbia University, New York, establishes a new record for summer concerts in the metropolis. It would be difficult to recall an equal success achieved by any band here. The average nightly attendance, according to reliable sources, was from 12,000 to 15,000.

Edwin Franko Goldman, founder, conductor and sole manager of these concerts, undertook a gigantic task when announcing sixty concerts during the past summer, forty-four at Columbia University and sixteen in various parks and institutions of greater New York. His entire schedule was carried out as originally planned. This being his fifth successive season at Columbia University, the popular conductor is also entitled to the distinction of being the first, in the history of summer concerts in New York, to hold sway at the same place for so long a period.

Mr. Goldman's success at Columbia has been so pronounced that the permanency of this series of concerts seems assured. For the season 1923 Mr. Goldman is already actively engaged formulating plans for a longer schedule which will probably include a tour of the country.

Mr. Goldman, through whose indefatigable activity the Goldman Band has been brought to a high position in the musical world, is deserving of much credit. From an educational standpoint the band has followed the high standard decided upon from the outset, and maintained it throughout the five seasons.

A committee of public-spirited citizens, including Mrs. Daniel Guggenheim, Murray Guggenheim, Mrs. William C. Potter, Philip Berolzheimer, Mrs. E. H. Harriman, Mrs. Simon Frankel, Marcellus Hartley Dodge, Mrs. Clarence Millhiser, Mrs. M. R. Hamburg, Felix Warburg, Thomas F. Ryan, Mrs. S. W. Straus and Helen Hartley Jenkins (chairman), has helped largely to make these con-



Hain News Service Photo

EDWIN FRANKO GOLDMAN.

certs possible. John D. Rockefeller, Jr., although not a member of the committee, has been a large contributor. The bulk of the fund comes from small subscribers who contribute amounts ranging from five and ten dollars and upward per year.

Cecilia Guider to Give New York Recital

Cecilia Guider, soprano, who made such a favorable impression upon her debut here last season at Carnegie Hall, will be heard again in the same hall on the evening of February 15, when she will present an interesting program. Mrs. Guider has quite a following in this city and much interest surrounds her appearance. She will have concerts in Ohio prior to her New York recital.

ONE OF THE MANY TESTIMONIALS

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"TO SING NATURALLY, EASILY AND CORRECTLY" IS IDEAL OF LAZAR S. SAMOILOFF, WHO SCORNS IDEA OF "METHOD"

Well Known Voice Instructor Returns from a Thoroughly Enjoyed Vacation—Tells About His Work and Makes Some Interesting Comments on the Study of Voice—Isa Kramer, a Folk Song Interpreter, Sure to Make a Sensation, He Believes

Lazar S. Samoiloff, well known instructor of many celebrated singers, has returned from two months at Naples, Me., thirty miles from Portland, where his daughter Sonia was at camp. He says: "I had an entire rest; outside of golf, tennis, horseback riding, rowing, fishing, swimming,



ISA KRAMER.

hiking and automobile rides to the White Mountains and elsewhere, I did nothing."

Pupils awaited his return, so that he is already giving some thirty lessons weekly, and by October 1 his season will be in full swing. Among the prominent artists in his charge are Mme. Escobar, who sang with the San Carlo company last week and is engaged for a season in Mexico; Sonia Yergin, who is engaged in Berlin, Germany, after spending the summer here; Jean Barondess, who will sing this season in opera in Cairo; Gladys St. John, who sang "Caro nome" so well some time ago per radio that listeners "followed up" and engaged her next day, Charles Baker of the Gallo management being quoted as saying she had a marvelous voice.

"What method do you teach?" Mr. Samoiloff was asked. "I do not teach method, I teach singing," was his reply. "How to dilate the nostrils, raise the diaphragm, wiggle the Adam's apple, flap the ears, and all such doings, I leave to others."

To sing naturally, easily and correctly, this is the ideal of Mr. Samoiloff. Reference has been made to radio singing, in which he has much belief. If a pupil has a fine voice he creates friends through this wonderful medium; if the voice is forced or strained, the radio effect is poor, for all such faults are exaggerated through radio transmission.

"Radio is good vocal medicine," he said. "It creates a following, enhances reputation, and so is a direct road to success."

"What about your Russian artists?" we inquired.

"Dubinsky, the baritone, one of the great artists of Moscow, in the Russian army four years, pupil of Cottoni, is now here, studying with me; Buketoff, baritone soloist at the Russian Cathedral; Mme. Glazé, who sang in Germany and was considered a mezzo soprano, after a month's lessons added four tones to her high voice, so that she is now a lyric soprano, and bound to be a star."

"Are you still vocal adviser for Rimini and Raisa?" he was asked.

"Yes, any time they need vocal help they come to me."

(Mr. Samoiloff went with this eminent artist pair to Brazil as vocal mentor for their operatic season during the summer of 1921.)

"You advertise that you are the teacher of Isa Kramer; who is she?"

"A Russian girl, my pupil in that country in 1906, who subsequently sang in opera in Odessa and Italy, who, however, gave up this career to become a singer of folk songs. In this specialty she made a tremendous success, and, now after sixteen years, is coming to America, where her unique art is sure to make a sensation." (The accompanying photograph shows her as a very young girl, in Russian dress of 1906, and one can easily believe her to be a refined, mentally alert, and interesting personality.)

"What kind of a season do you expect?" he was asked.

"My time for the coming study period of nine months was completely filled by July 1, so that I had to advertise that I could accept no more pupils."

"Why a nine months' period?" said the writer.

"New York, indeed all America is rich in voices, but the main trouble is that nearly everybody studies about five months only; then they look for positions which they cannot properly fill. I want my pupils to develop for a year at least, and I have in mind a baritone pupil of twenty-one, who has a fine voice, reads fluently and plays the piano well, etc., who in six months learned as many operas in Italian

VICTOR GOLIBART TENOR



Towles Photo

THE L. D. BOGUE CONCERT MANAGEMENT
130 West 42nd Street, New York

NEW YORK TIMES—"Displayed a voice of always manly quality, yet of artistic delicacy of style and diction."

NEW YORK HERALD—"Correct style, taste, clear diction, and a musical feeling quite capable of producing thrills for the listener."

NEW YORK SUN—"His final efforts in the songs of Head, Haile, Watts, and Ganz were crowned with wild enthusiasm."

NEW YORK TELEGRAM—"He is skilled in phrasing and in many of the little things which are necessary to artistic singing."

and German. At the end of this six months, when he was really on the threshold of a big career, he had an offer from Henry Savage, and the financial inducement was such that he felt he must accept. In this case the operatic world has possibly lost a great artist, and all because of hurrying."

"Must pupils have a fine voice to study with you?"

"No, that is not necessary, if they only have talent and earnest purpose. I do not accept mediocre talent, nor frivolous singers. I have made my success by being an honest man and giving an honest opinion on vocal ability."

This last sentence in part explains how it is that Lazar Samoiloff, coming here a dozen years ago, has made and kept his friends, creating a splendid career. This honesty is coupled with a vigorous and expressive as well as kindly personality, with a breadth of view most unusual, utterly barring anything like jealousy or envy. His pupils all swear by him and remain his lifelong friends, while the general public admires his warm sincerity, and hearty, if diplomatic, poise.

Gould's Voice Is Accommodating

There are those who might consider the above caption but faint praise for one of the most popular of the younger American artists—but in addition to all the other fine things that might be said about Herbert Gould's singing, his voice is that first.

It accommodates itself to the wide diversity of range called for by both baritone and bass roles. Consequently the Gould repertoire embraces both types of roles.

His oratorio repertoire includes "The Messiah" (which he

sang eleven times last season), "Elijah," "St. Paul," "Pilgrim's Progress," Verdi's "Requiem," Bach's B minor mass, in which he is to appear with the Apollo Club this season, and other standard works.

Among his opera roles are Gurnemanz in "Parsifal," the Friar in "Romeo and Juliet," Sparafucile in "Rigoletto" and Mephistopheles in "Faust."

What They Said About Jeanne Gordon

Jeanne Gordon, the Metropolitan contralto, will make a short concert tour before resuming her work at the Broadway institution. Her first venture on the concert platform took place a year ago when she opened Robert Hayne Tarrant's New Orleans series. The audience in that city received her with a hearty enthusiasm which was repeated wherever she went. A New Orleans paper said of her:

Appreciation of Miss Gordon's superb renditions was manifest not alone in the applause that greeted the conclusion of each number, but also in the audience's insisting on an encore program, which Miss Gordon granted. She has endeared herself to the thousands whose privilege it has been to hear her golden voice, a voice of extraordinary range and uniformity of timbre, of ample power, warm, rich and firm.

The New Orleans Journal said of her program:

The concert season opened most auspiciously Tuesday night in Jerusalem Temple, when, for the first program of the Tarrant series, was presented Jeanne Gordon, contralto. Notwithstanding several counter attractions, like the opening of the Little Theater and a series of Shakespearean performances attracting the same type of audience at that attending musical entertainments of this high character, a very large audience welcomed the singer and applauded her exquisite art. High strung, vitally temperamental and very beautiful, Mme. Gordon could not fail to please a New Orleans audience. From the very first number, the dramatic aria, "Re del Abisso," from the "Masked Ball," through the group of songs that followed to the magnificent climax she attained in "Le Mort de Jeanne D'Arc," there was not a moment of lax attention possible. Her wonderful magnetism was shown in the "Carmen" selection, the "Habanera" and the "Seguidilla." A subtle intensity that was thrilling shot through the whole rendition and gave a glimpse of the vivid Spanish gypsy of Bizet's opera. The tender "My Laddie" closed a program all too short.

Church Position for Seibert Pupil

Rhea E. Drexel, pupil of Henry F. Seibert, has been appointed organist and choir directress at St. Luke's Lutheran Church, Reading, Pa. Miss Drexel recently returned from West Chester after finishing a course for music supervisors in the public schools, and had the distinction of completing a four-year course in two years.

Churches to Trace Their Music History

Practical steps are being taken by the churches to encourage among their congregations a more serious interest in the traditions of church music. This is being brought about by a series of Sunday evening services depicting "The History of Church Music." The development of that branch of music from Palestrina to the present day is traced through a series of thirteen musical programs in which the choir selections, organ numbers and congregational hymns of each program are taken from a certain era of church music. The musical selections are adapted to church choirs of sixteen voices or over and to a two-manual pipe organ, thus making the program available to churches that do not have elaborate musical resources. With each program is given a ten minute talk embodying a description of the composers and their music.

The series of programs was first given at the Plymouth Congregational Church, Oakland, Cal., under the direction of Alexander Stewart, now a special musical organizer on the Pacific coast for Community Service. The latter organization has made the programs available to churches throughout the country by setting them forth in a bulletin issued from its headquarters in New York City. The organ selections have been chosen by William Carruth, who presided over the organ at the original presentation and is now organist at Mills College, Cal.

It is also being urged by Community Service that circulating choral libraries be established in various cities as an aid to church choirs and other choral groups. Every church choir and choral organization in a community is asked to donate to this library a complete set of copies of one or more anthems or secular compositions for the use of all. The city of Oakland also gives an example of this project in the collection of choir music maintained by its public library under Charles S. Greene, city librarian. During the month of May, 1922, the anthem collection was used by 116 organizations which took out 1,401 copies of seventy-five compositions. The annual figure for the fiscal year ending June 30 last approximated 19,400.

Thirty Solid Weeks Booked for Phillip Gordon

Phillip Gordon, the pianist, is one of the earliest of the season's artists to begin touring, having left New York September 23 for a few dates in Pennsylvania. Mr. Gordon is practically booked solid for thirty weeks, and he will be heard in most of the principal cities of the country.

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THREE CHOIRS' FESTIVAL AT GLOUCESTER A REAL FESTIVAL, NOT A SERIES OF CONCERTS

Initiative Shown by Music Committee in Selection of Works Performed

BY HERBERT ANTCLIFFE

One of the attractive features of The Three Choirs' Festival is that it is always a real festival and not merely a series of concerts. It would be possible to suggest means whereby more of the citizens of the three cities—Gloucester, Worcester and Hereford, in which it is held alternately

in consecutive years—might have an active part. But here in Gloucester there is evidently a festive spirit abroad even among those who cannot do more than watch the procession of the mayor, high sheriff and councillors pass in their black or red robes from the Guildhall to the Cathedral and the more fortunate among citizens and visitors pass by in equipages or on foot. The bells, however, ring merrily between the times of the concerts and services, and the conversation one overhears among workers and workless who throng the streets is of "the festival"; singers and instrumentalists are regarded with a mixture of curiosity and awe, while even the humblest press representatives are treated as honored guests.

This year the festival is a notable one for the initiative shown by the music committee in the selection of works to be performed and for the great demand there has been



Sidney A. Pitcher Photo, Gloucester

HERBERT HOWELLS,

whose orchestral work "Procession" was encored at a Queen's Hall "Prom" concert, and "Sine Nomine" produced with success at The Three Choirs' Festival at Gloucester, England.

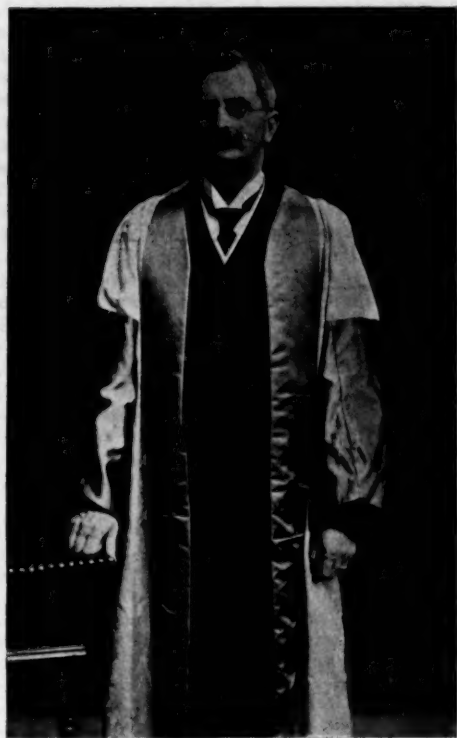
but also for modern works ranging from those of Parry and Elgar to striking and revolutionary efforts by Scriabin, Arthur Bliss, Eugene Goossens and Gustav Holst.

MANY CHORAL WORKS.

This is essentially a choral festival, and therefore typically English, and between "Elijah" and "The Messiah" the principal works were Elgar's "The Apostles" and "The Kingdom," Parry's "Ode to Music," "There is an Old Belief" (a perfect example of unaccompanied choral singing) and "Blest Pair of Sirens," Verdi's "Requiem" and A. Herbert Brewer's "The Holy Innocents."

Gloucester is proud of its own musicians, as well it may be, for among them are Parry, Elgar, Holst, Lee Williams, Herbert Howells and this year's conductor, Herbert Brewer. It is this local patriotism, doubtless, that justified the inclusion of "The Holy Innocents" in the program, for Brewer is a capable and painstaking musician and conducts many things really well; but as a composer of lengthy

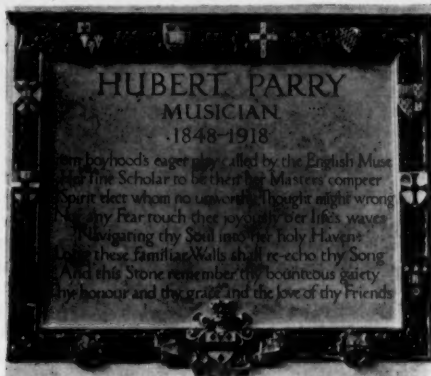
(Continued on page 32)



H. E. Jones Photo, Gloucester

DR. A. HERBERT BREWER,

organist at Gloucester (England) Cathedral and conductor of the Three Choirs' Festival 1922.



H. E. Jones Photo, Gloucester

MURAL TABLET IN GLOUCESTER (ENGLAND) CATHEDRAL

unveiled by Viscount Gladstone during The Three Choirs' Festival, September 3-8, 1922.

for seats at all performances. It is indeed not a little remarkable that an English town of some fifty thousand inhabitants should have in its Cathedral for seven or eight consecutive performances a congregation of nearly a tenth that number paying high prices for admission. And this was not alone for works that were familiar and popular, like Mendelssohn's "Elijah" and Handel's "The Messiah,"

"THE BUTTERFLY OF BUTTERFLIES"—New York Tribune

TAMAKI MIURA

RETURNS TO NEW YORK AS GUEST ARTIST WITH SAN CARLO OPERA COMPANY

Resplendent in new robes and a superior voice.—New York Evening World.

CRITICISMS:

"Madame Butterfly" fluttered back to New York on the wings of the fall last night in the person of Tamaki Miura, the Japanese prima donna. She came resplendent in new robes and a superior voice and alighted amid the cherry blossoms and fireflies of the Century Opera House stage.

It was her first appearance as Cio-Cio-San here in several years and it was probably her best. Her voice has grown in volume and quality, and her characterization, fully as appealing, was unusually dramatic.—Evening World, Sept. 23, 1922.

Mme. Miura is a sympathetic, fragile Cio-Cio-San; once when she sang the same role with the Chicago Opera Association, to the Pinkerton or Forrest Lamont, there was such poetry, emotional delicacy to their first act finale as never rose out of those sweet sirups of music before.

Mme. Miura accomplished almost as tumultuous an effect last night, even though she had not a Lamont to sing with her. She still makes it a charming little garland of mannerism. Her voice has grown better; it was always a light voice, relying upon grace of phrase rather than upon a full, rich tone, but the top of it has now strengthened. She is expert at this Puccini—many seasons have made her concentrate to be so—and is subtle enough not to turn novelty into oddity. The audience gave her the first genuinely big ovation of the year.—The Sun, Sept. 23, 1922.

Her Cio-Cio-San was as compelling a piece of acting as ever.—New York Evening Journal, Sept. 23, 1922.

Tamaki Miura, one of the first of her nation to master the Western manner of opera, and herself mistress of exotic traits that others envy in her characterizations of Japan, was surely and speedily made aware of New York's welcome last night when she returned to sing "Madame Butterfly" to a sold-out house, the largest this week, at the Century.—New York Times, Sept. 23, 1922.

It was a great pleasure to see her again in a role which for obvious reasons she has made peculiarly her own.

The living embodiment of a Japanese print, she fluttered through the first act with grace all her own and an appealing childishness that made striking contrast with the ensuing scenes of tragedy. Realism and sincerity are the keynotes of her performance. But the spell is not all within the eye, for she sings the music with touching eloquence and an unusual feeling for the text. She is the Butterfly of Butterflies, and touches greatness in her delineation of the girl-child to whom womanhood brought disillusionment and death.—New York Tribune, Sept. 23, 1922.

Mme. Miura was very heartily applauded by her compatriots and by the rest of the audience.—W. J. Henderson, New York Herald, Sept. 23, 1922.

The role last night was sung by Tamaki Miura, the tiny Japanese singer who used to be a member of the Chicago Opera Company. She looked the part—that goes without saying—and acted it too.—Deems Taylor, The World, Sept. 23, 1922.

umph last night before an audience which casual observation would indicate was about two-thirds Japanese. There were, however, many "balets" present also, and they were quite as generous in their applause as her own countrymen and countrywomen. . . . Singing before a packed house at the Liberty Theater last evening, Madame Tamaki Miura, the Japanese nightingale, scored success.—Honolulu News, August 18, 1922.

JAPANESE PRIMA DONNA ENRAPTURES GREAT AUDIENCE OF INTER-NATIONALS.

Tamaki Miura, who sang so wonderfully last night at the Empire Theater, is one of the few fine symbolists we have seen in nearly half a century of theater going. Aside from her superb voice, not comparable to any other voice in the operatic world, she is a wonderful actress. Whatever she thinks, she is. Last night she was Italian, French, Scotch, American, German and Hawaiian. Not altogether because she sang songs in these languages. Language study in the primer of grand opera—but because she became suddenly changed into the racial type of the song she sang.—By Charles Eugene Banks, Hilo Hawaii, August 26, 1922.



© Elsin, N. Y.

ECHOES OF CONCERTS IN HONOLULU:

MIURA DELIGHTS LARGE AUDIENCE IN OPERA ARIAS.

The piquant personality plus the unquestioned technical excellence of Tamaki Miura, soprano, delighted for a second time an audience which overflowed the Liberty Theater last night. There was not a vacant seat to testify to any indifference to the opportunity to hear "the world's greatest Butterfly" who has proved to be so versatile and an engaging artist.

The large proportion of the audience consisted, as it did on Friday night, of the singer's own countrymen. These as well as others who enjoyed the concert gave most unbounded applause to the group of Japanese songs and to the "Butterfly" numbers. Mme. Miura rendered them with the histrionic skill and appealing dramatic effect which is so largely a part of her charm. . . .

Mme. Miura has won the hearts of local music enthusiasts by giving us the roles to which her singing is best adapted and not attempting great and spectacular coloratura effects. Her many admirers will eagerly await her return visit to Honolulu "Some Fine Day."—By Lee Boone, Honolulu Advertiser.

For my single self alone, after listening to the dainty little artist at the Liberty Theater last evening, I prefer to remember her standing kimono-clad in the midst of a bower of Honolulu blossoms—roses, African daisies, gladiolas and oleanders—pouring out her mysterious Far Eastern soul through the medium of "Kuru ka kuru kato," a dramatic little magnum opus of her own country.

In that number Miura was not only irresistible—as she was in many others—but she was absolutely inimitable. The setting was perfect; the song was perfect; the accompaniment by Maestro Franchetti was perfect—Miura was perfect.

Her voice—remarkably powerful and seductive, and oftentimes reminiscent of Farrar—was admirably adapted to this selection. Mme. Miura opened her program with the delicious "Si mi chiamano Mimì," from "La Bohème," which called for few vocal pyrotechnics, but quickly assured the audience that it was sitting in the presence of a versatile and charming prima donna, who attacked her crescendos and diminuendos with both surety and consummate art. . . .

Altogether the first Miura concert was an unqualified success.—By E. D. B., Honolulu Advertiser.

The Japanese star captivated the big audience at the Liberty Theater. Artistically, the singer scored another tri-

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THE MUSICAL COURIER EXTRA
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NEW YORK THURSDAY, OCTOBER 5, 1922 No. 2217

It was a young composer in the audience at Pittsfield who, during the second movement of the Brescia suite for five solo wind instruments, was moved to say: "Well, they've been cackling long enough. If one of them would only lay the egg and have it over with, I could die happy."

Sometimes a manager gets publicity for his artist—or artists; and sometimes, on the other hand, an artist gets publicity for his—or her—manager. Jules Daiber, returning from Europe last week, got a lot more attention from the reporters than ever before. Emerson was right. "Hitch your wagon to a star!"

The Anglo-Saxons need not feel downcast over their failure to produce a Beethoven, or a Wagner, or a Bach, or a Chopin. Where are the towering creative musical geniuses born in Sweden, Norway, Denmark, Spain, Switzerland, Portugal, Greece, Turkey, Bulgaria, Belgium, Holland, Roumania, Montenegro, to mention only the countries of Europe?

An interesting prize is one offered in Italy by the Musica, a paper published in Rome, and the Teatro dei Piccoli, the celebrated marionette theater in the same city. It is for a "musical fable" in three acts, to be especially written for this marionette theater. The amount is 2,000 lire. This is probably the first time a prize has ever been offered for a musical piece to be performed by inanimate characters.

According to the New York Evening Post, the radio craze is declining. This conclusion is based upon statements of several New York publishers to the effect that there is no longer any demand for radio books. That may well be, but it does not prove that interest in radio is on the wane. With numerous cheap radio receiving sets on the market, the necessity for amateur construction has ceased except among the boys, and they get about all the information they need from the newspapers. Receiving sets are just about fool proof, and carry whatever directions are necessary for their proper and safe use. There is also an apparatus on the market and nationally advertised which admits of connecting up the radio receiver with any electric light socket, thus eliminating the bother of putting up aerials. It is probably premature to say that interest is declining. Nobody in the world is able to predict what the future of radio fun will be, or the development of broadcasting. Until the enterprise is put on a business basis, and some means

is found to prevent amateurs from listening in without ever paying a cent for the privilege, no forecast is possible.

Sol Hurok, Isadora Duncan's manager, must have felt terribly when Isadora and her boy husband were snatched off the ship and taken to Ellis Island, thereby making the front page of every newspaper of importance in the United States. (Yes, he must have!)

Not a word has been said to us, in fact we have seen no one connected with the Chicago Opera for months; but something tells us internal politics in the Chicago Opera are going to be just as hectic this coming season as they have for several seasons past—and a bit hectic.

The composition of songs without accompaniments is a new and popular indoor sport. A safe way to escape the pitfalls of modern harmony! Songs without words are also being made, and songs without tunes are the commonest kind. Why not make songs without notes and songs without a singer?

The MUSICAL COURIER has received a communication from Alfred La Liberte, the Montreal pianist and teacher and a great friend of the late Alexander Scriabine. Mr. La Liberte has just returned from abroad, where he went to get into communication with Scriabine's widow and his two daughters, with whom he was put in touch through the agency of the MUSICAL COURIER. Mr. La Liberte sends his hearty thanks and the thanks of the Scriabine family to this paper. He states that he is very glad to have made the trip and that he will devote himself this winter to getting in touch with various artists in the United States and Canada to ask their assistance in providing means to care for the family, which is in rather straitened circumstances. If any MUSICAL COURIER reader wishes to assist, Mr. La Liberte can be reached through this office.

The Chicago Tribune said many true words of Frederick Stock. Would that certain younger conductors had the same enthusiasm for the new, the same "showmanship," as the Tribune calls it, that Mr. Stock displays! Here is the quotation:

Mr. Stock is a mighty hunter when it comes to trapping orchestral novelties. He went across the ocean two years ago and brought back to Chicago a collection about as great as those of all the rest of the American conductors put together; enough, in fact, to be distributed through the two seasons since. He maintains something of a showman's and something of a newspaper man's attitude toward such matters. In his opinion the performance of a new piece is often justified by its news value, though it may never be worth playing again. Plenty of new pieces are prepared and played by him when he knows perfectly well after the first rehearsal that they will not get into the permanent repertory of the orchestra.

At the same time Mr. Stock believes that his public has the right to hear such new music and make up its own collective mind about it. Also, out of much trying and discarding come the slow but sure accretions to the permanent repertory. So he tries out all nations and all composers with special attention to the works of the young English composers, in which he is much interested, and with ever a kindly eye to the American scores that come his way.

Music lovers in general, and especially those whose first love is chamber music, have a great deal for which to thank Mrs. F. S. Coolidge of Pittsfield. Aside from the annual Berkshire Prize, which has produced some compositions of decided value, her annual Berkshire Festival has introduced to America a number of artists and organizations of great value. Two years ago it was her discernment and enterprise which brought that magnificent London Quartet to American attention, and this year she invited the string quartet of the San Francisco Chamber Music Society. Made up of four native born Americans—let it be said with pride—it created the same sensation (and that is something for a chamber music organization to do!) that the Londoners did; in other words, it must be reckoned among the very first quartets of the day. The men who play in it are Louis Persinger (first violin), Louis Ford (second violin), Nathan Firestone (viola), and Walter Ferner (cello). Except for Mr. Ferner, who replaced Mr. Britt two or three years ago, the men have played together for eight years, and this is shown in their superb ensemble. It is good to be able to praise something American, not because it is good—for America—but because it can be compared favorably with anything of its kind in the world. And in thanking Mrs. Coolidge for the opportunity to hear in the East something that California has enjoyed and valued for so long, an equal appreciation is due Elias Hecht, who founded

IDEAS

What are ideas and who has them? And who shall be the judge of their worth?

Henry T. Finck, writing of various things musical in the New York Evening Post, says: "I am glad I am not a musical critic in Germany, nor a traveling correspondent writing up the Mahler, Reger, Bruckner, Wolf and other festivals. These men were all mediocrities except in the matter of technic and scholarship."

And it would seem that he puts Strauss in the same class, for he makes mention of the fact that he is writing a book on the interpretation of Mozart's symphonies and asks why he is so interested in these symphonies? "Is it because most of them resemble most of his own tone poems—in being so barren of ideas?"

Which reminds one of the attitude of one critic, probably Henderson, who, frankly puzzled at the effect of the Strauss works when they were first brought over here, got himself out of the difficulty by taking the ideas for granted. "That he has sufficient ideas," he wrote, "is proved by his beautiful songs," or words to that effect. Which means, in substance, that although the musical ideas, or at least melodic ideas, do not exactly stick out in his symphonic poems, we know they must be there, because, partly, a man who could write such songs as he has written would not forget the need of ideas in his symphonic works, and, partly, because we very well know that we could not be thrilled as we are by these works were they not full of ideas.

The same might be said of Brahms. We do not go away from the symphony concert whistling the tunes of Brahms' symphonies, as we do the tunes of Wagner or Tchaikovsky or Beethoven. Yet we know the ideas must be there. They are merely ideas of another sort.

And this other sort may well be compared with the ideas that must be possessed by any great interpreter—by any successful virtuoso. Technic does not account for the varying successes of one and another concert artist. We find them, actually, all carefully graded by the public, from the big drawing card to the very small, although from big to small they may be able to play the notes with about the same speed and force.

In other words, the purely mechanical technic is possessed by them all.

What, then, is the difference? Why does one player delight us while another leaves us cold? It is purely a matter of what may very properly be called ideas—the possession of ideas.

Compare any great successful artist with a great artist who is less successful, and you will find in the playing of the former a thousand flashing, scintillating shades and accents, like the sparkle on the facets of a splendid diamond, while in the playing of the latter will be only the easy ebb and flow of expression as it may be written in the score.

It is so likewise in composition. Where one composer may give us lovely melody, another may give us a perfect kaleidoscope of musical thought, a shimmering sea of light and shade, impossible to retain, as any definite picture of the light and shade of the sunlit ocean is impossible to retain, but nonetheless beautiful for that—perhaps even more beautiful.

It has long been felt that the most impressive portion of even the classic symphony or sonata is the development section where the melody is broken into bits. One need not dethrone melody, nor deny its supreme importance, to believe this—for it is a sort of super-melody.

And along these lines it seems all modern music is progressing. Along these lines, certainly, interpretation moves. And ideas are the basis of both.

the organization to which the quartet belonged and has made its continuance possible. Happily Mr. Hecht was present to share in the triumph.

How and why certain taxes are devised always has mystified a large element of the population. Here comes the London Daily Mirror and says of some recent English taxation: "In connection with the ad valorem tax on musical instruments, a Customs officer tells me it has been officially decided that tuning forks, chin rests for violins and music stools are liable to duty. However, conductors' batons, dinner gongs and mouth organs may be imported as 'free goods.'"

WHO IS TO BLAME?

Over a year ago a friend of ours, a composer whose works, all in the smaller forms, are fairly well known, spoke to us of an experiment that he was about to undertake. He proposed to write a set of five or six "easy teaching pieces" for piano. They were not to be the ordinary "easy pieces" of musical commerce, which are characterized principally by the lack of any musical quality whatsoever. His idea was to write little "program music" numbers, taking the themes from stories familiar to all youngsters, to make a short scenario—as one might call it—for each one, which was to be printed above the music; and to make the music itself, while technically simple, attractive and suggestive instead of the mere perfunctory and inane tunes that too much of that class of music shows. He wished to offer to the young player something that would interest him and stimulate his imagination, instead of presenting itself as merely another form of finger exercise. He asked us what we thought of the plan. We thought it was a fine one, for we have often inveighed in these columns against the utter unmusicalness of most of the easy piano material. When his manuscripts were ready he showed them to us. He had carried out his plan exactly as he proposed, and had written five or six bright, attractive little numbers that, while perfectly simple to play and without an octave in the lot, were of distinct musical value. We asked him if he expected to find a publisher for them. He was very sanguine about it. We asked him to let us know about his progress in this direction and he promised to report.

He did report—after about nine months. "Well, have you found a publisher for those little pieces?" we asked. "At last I have," said he, and went on to tell us his experience. First he sent them to an Eastern publisher who has put out a good many of his works, including an earlier set of easy pieces, not quite so elaborate as the new ones, which had a good sale. Back they came. Then—since he is a man who knows the market and does not offer his eggs to a coal dealer—he sent them first to one New York publisher who issues considerable of that class of music and, when they came back, to another. In all these three cases the manuscripts were returned without comment, but the composer had a pretty good idea of what was the matter with them. Next they were sent to a publisher who specializes in easy teaching pieces, to whom, in the natural course of things, they would have first been offered, except that the composer had special reasons for not doing so. Back came a letter: the pieces were good, excellent—bright, attractive, musical and so on. In fact, they were too good. (This was just what the composer had suspected all along.) It was doubtful if the teachers of children wanted that kind of thing. However, the firm was willing to publish one of them and try the thing out. If, after a year, it seemed promising from the commercial standpoint, the rest of the set would be printed. The composer pointed out the unfairness of the test—the utter impossibility of selecting, among half a dozen pieces of purposely diverse characteristics, the one which promised the most success. He also suggested that, since the pieces are all very short, there could be no possible loss for the publisher in issuing the complete set, since, even if the sale were a small one, it would be sufficient to repay him for the engraving and printing; the one who really stood to lose would be the composer himself, whose royalties would not amount to anything. But these arguments did not move the publisher, so the composer took his manuscript back.

Finally he sent them to a publishing firm in the Middle West. After several weeks he received a letter apologizing for the delay in answering and asking permission to show the manuscripts to several teachers and get their opinions on them. This, at least, was an intelligent way of proceeding, and the composer, whose only purpose in writing them was an experimental one, gave the permission. Finally the publisher offered to take them on the regular royalty basis, but suggested, in view of the fact that the publication of easy teaching pieces that demanded anything more than routine from the teacher and time from the pupil was a distinct and daring experiment, that the composer accept half-royalties on the first few hundred copies. This the composer was entirely willing to do. He has, by the way, promised to report to us how the sale goes when the pieces are finally published.

The question is, are the publishers right in believing that teachers are not looking for good material for their pupils' use; that they prefer to teach the sort of thing that makes least demand upon the pupil, so that their own task may be easier? Very likely the publishers are right. Probably four chil-

dren out of every five get a few piano lessons sometime during their young life; it seems to happen to them as inevitably as playing marbles, skipping rope or having the measles. And if one child out of these four has any real gift for music or love of it, the teacher is lucky. Taking a piano lesson is as unpleasant a task for the average youngster as swallowing the annual sulphur and molasses in the spring. The sulphur and molasses is in the house, so is the piano, an expensive bit of decorative furniture, and Johnny or Sally has to learn to take the piano as well as the medicine; mother and father insist upon it, especially mother. So can one blame the teacher who, confronted with unwilling Johnny and Sally, makes the task as light as possible for himself and them by giving them so-called music that makes the least demand upon both their mental and mechanical apparatus? The only trouble is that when the tenth child, who really loves music, comes along (the proportion is much less than one in four), the teacher has become so "sot in his ways," as old New Englanders express it, that he gives Number Ten the same treatment as the others and often spoils his interest in music instead of developing it. But, as some famous Tammany politician used to say, "What are you going to do about it?"

AMERICAN ARTISTS AND AMERICAN MUSIC

More and more American artists are going abroad to work the European field. More and more are embracing the opportunity of introducing themselves in certain countries while the introduction is cheap (much to the disgust of certain patriots in the said countries). But, it seems to us, most of them are missing an opportunity of doing something more. Why insist on doing the same things over and over again? Why insist on carrying coals to Newcastle, to do before Germans what Germans can do as well—or better—than we? Why, in the name of heaven, preach the gospel of classicism in the land of Beethoven and Brahms? If the highest mission of the artist is the propagation of art, why not be a missionary?

Without going into the ethics of the matter at all, the question of the duty to the creative artist, and so on, let us remind the American artist that in placing American compositions—good, serious American compositions not encore pieces—upon his European programs he is serving his own interest. For the intelligent European layman and critic alike—wants to hear from a foreigner especially, that which is unusual. His interest and sympathy are aroused for the artist who is a pioneer. America's credit in intellectual matters is going mightily up; but how is the European to suspect that any of our American music is worth while if Americans themselves avoid it?

Americans are not the only ones who concertize in Teuton lands, but they are virtually the only ones who snub the composers of their race. No Scandinavian, no Italian, no Pole, no Bulgarian, no Swiss would think of giving concerts in Vienna or Berlin without including compositions by some countryman. There have been English singers, violinists, conductors in the last year or so traveling in various parts of Central Europe and achieving their best successes with—English music. A well known Anglo-American baritone made his biggest hit in Berlin with the songs of Bryceson Treharne.

There is real satisfaction in such work as that. It is helping to make history. It beats any dictum of the German Beckmessers that, though an American, you have grasped the inner meaning of Brahms. If it is unjust to say that European artists come to America for the dollar alone, it ought to be equally unjust to say that the American goes to Europe to get the approval of the press. But it will be said so long as we do not bring to Europe something that Europe has not already got. An exchange of artists we want by all means, but more than that, an exchange of art!

AMERICAN CARMENS

It is worthy of remark that within the last few weeks New York has seen three different Carmens—Alice Gentle, Marguerita Sylva and Dorothy Jardon, to name them in the order in which they appeared—all Americans, and all first class. In this connection it is also extremely satisfactory to know that, whereas Mr. Gatti has only two Italian tenors, Gigli and Martinelli, for first roles next season, he has no less than six American tenors for leading parts—Mario Chamlee, Rafael Diaz, Orville Harrold, Edward Johnson, Morgan Kingston and

George Meader. The day of the American in opera is surely coming; in fact a good bit of the day is already here.

BORROWED PLUMES

Ernest Bloch's violin sonata was the hit of the Salzburg chamber music festival, and our Vienna contemporary, Musikblätter des Anbruch, says of the composer that he "is looked upon as one of the most gifted of American composers."

Were that only a statement in a German paper, and a very kind, pleasant statement, too, one calculated to make us Americans feel good, then it might be passed over in silence.

But that it is not an isolated opinion, and that, furthermore, there is a growing tendency on our part to deck ourselves out in borrowed plumage, is shown by the fact that nearly every prize that is offered for the purpose of encouraging American music is now open, not only to American born citizens, but also to naturalized citizens as well.

It is true that there are two sides to the question. One is the narrow restrictions of birth and heredity. The other is the influence of environment. That is to say, there are those who pretend that long residence in America offers such stimulant and opportunity for development that America may justly claim the result, just as America may claim credit for its orchestras or opera companies even though every one concerned may be foreign born.

That attitude is not only unjust but is also utterly stupid and dangerous. For if we Americans are willing to deceive ourselves into the belief that we have a music life of our own simply because our wealth has attracted many foreign artists, we will never wax strong.

It is a false attitude, and how thoroughly foolish it is can in no way be better shown than by setting down the names of a few of the artists who have settled within our gates and, many of them, become American citizens: Bloch, Grainger, Victor Herbert, Damrosch, Barrere, Bauer, Alfred Hertz, Saminsky, Schumann Heink, Rudolf Ganz, Rachmaninoff, Sokoloff, Stransky, Loeffler, Stock, Stokowsky, Samuel Gardner, Ornstein, McCormack, Didur, Scotti, Florida, Bruno Huhn, Coenraad Bos, Godowsky, Kneisel, Frieda Hempel, Leginska, Matzenauer, Max Gegno, Ernest Knoch, Domenico Brescia, Cherniavsky, Paolo Gallico, and dozens of others.

According to this America is one of the greatest musical countries in the world. But that is nonsense! These artists are not Americans—in the sense that they were born here. We only wish they were. But the fact is that they inherited their musical talent from the lands of their birth, and to attempt to deprive those lands of that credit would be a thing of which we might rightly be ashamed.

It is time that we began to adhere strictly to the truth when we talk of American musicians, when we offer prizes for American achievement and for the encouragement of Americans. Or else do as Mrs. Coolidge has done, and offer a prize open to all the world. But to offer a prize to American musicians and then to award it to a foreign born musician, and finally, worst of all, to pat ourselves on our backs with self-satisfaction over our achievement, is purest hypocrisy.

Let us have an end to it.

NOT NEW

"Has no one ever thought of setting Vachel Lindsay's 'The Congo' to music?" asks the Bystander in the Musical Digest? Yes, indeed, someone has, dear Bystander, although the composer's name escapes us now. And a very messy job he made of it. It was sung at an all-American concert in the Hippodrome some four years ago or so, and notwithstanding the efforts of that splendid artist, the late David Bispham, who was the singer, and the composer himself at the piano, it was merely endured with politeness—which does not reflect in the least upon Vachel Lindsay.

INTERESTING PATRIOTISM

It seems strange to read of a Carnegie United Kingdom Trust—what we would call a foundation—publishing a lot of works by British composers. This is taking money out of America with a vengeance! We hear a lot about the poor immigrant who comes over here and makes just enough to live on, saving every possible penny to send back home to his family. But how about the immigrant millionaire, or the native millionaire, for that matter, who sends vast sums abroad? Interesting patriotism!

VARIATIONETTES

By the Editor-in-Chief

We are struck of a heap with sorrowful remorse. How could we have done it? We are truly contrite, after reading the attached note:

Musical Courier Office, September 27, 1922.

Dear Chief:

How can you? Was not your own co-worker, the undersigned, a pupil of Liszt? You saw original mss. music, also a diary of Liszt, 1849, here at my desk some time ago, all of which "Pauline" (Apel), his housekeeper, gave me in 1887. Yours, etc. F. W. RIESBERG.

The origin of America's national anthem evidently has not yet come under the notice of Mr. Volstead or he would recommend another Constitutional amendment banning the composition. It is said to be descended from an old Greek drinking song.

Apropos, the Turkish Patrol had better not walk on the English side.

Someone calls our attention to this gem from a recent issue of the MUSICAL COURIER: "For beauty, tone, nuances, and effect the writer has never heard this composition directed or played more brilliantly."

Another communication treats of our comments on Chaliapine and his reported public rejoicings—since denied—over his future income at the Metropolitan:

Lewiston, Me.

Dear Variationettes:

Probably most folks would be eager to advertise their incomes—if they got any to speak of—except to the income tax man.

But we wonder of the press agent or the I. T. M. would be the right source if one wanted authentic information. However, it must be a help—say to Chaliapine to have a wife and nine (or is it nineteen?) children in making out his tax questionnaire.

It isn't often, however, that an editor answers his own question as to the standing of art, so well as you have in the same number of the MUSICAL COURIER in an article on "Payment in Advance," last paragraph: "For in art one must give before he can receive. In art there is no payment in advance. The goods must be real and genuine."

The name of the Jenny Lind song quoted is "Jamie's on the Stormy Sea."

LILA M. FLINT.

And more about the lyrics of Lind:

New York, September 21, 1922.

Dear Mr. Liebling:

The name of the Jenny Lind song in "Variations" is "Jamie's on the Stormy Sea."

This is the first verse of another of Jenny Lind's songs, heard at her Boston concert:

DALECARLIA.

I've left the snow clad hills
Where my father's hut doth stand
My own, my dear Dalecarlia,
My native land.

I also know the tunes of both songs. Yours sincerely,
A. T. K.

Unwittingly but generously helping out an incapacitated dispenser of more or less musical paragraphs, Thelma Spear sends the subjoined whimsical lines:

TO A SINGER A THOUSAND YEARS HENCE.

I, who am dead a thousand years
And wrote this short antiquated song,
Send you my words for messengers
The way I shall not pass along.

I care not if you scale the sky
Or ride secure the cruel sea
Or build consummate palace
Of metal or of masonry.

But have you wine and laughter still
And suffering of unrequited love,
And foolish thoughts of good will,
And heart-ache of a woman scorned?

O, friend, unseen, unborn, unknown,
Student of our sweet muses' tongue,
Read on my words at night, alone;
I was a singer, I was young.

Since we can never meet face to face,
And never shake each other by the hand,
I send my soul through time and space
To greet you—you will understand.

T. SPEAR.

From an admired and highly placed personage in art:

Pro tempore
Irwin Cottage, Locust, N. J.,
September 26, 1922.

My Dear Editor:

On November 1, 1921, there was organized in Moscow the "State Institute of Musical Science." About one hundred scientific musical workers and musicians are united in this institution, which, being founded in a troubled revolutionary period, is experiencing great difficulty in the regular development of its activity. The organizers of this institution have sent me a letter containing two requests and a report covering ten months of their work. According

to that report several manuscripts of articles on the science of music—some of whose titles are given below—were prepared by the members of the institution, but could not be published owing to lack of funds.

The requests contained in the letter of the organizer are: First. They appeal through me to your country "which has such esteem for science, culture and art" and they hope that perhaps "there could be found persons interested in the science of music, who would and could bring material help to a cultural work of international importance." This material help is needed exclusively for the publication of scientific articles and researches.

Second. Their second request is to bring to the attention of the American people—through special and general press—the fact of the existence of their institution.

I underline their second and last request because its satisfaction is entirely in your hands. If through your courtesy a note about this institution could be published in your influential paper—who knows but perhaps among your readers there would be found some who become interested in this organization? And is it not a step from interest to assistance, the fulfillment of their first request?

These men are really worthy of every assistance. Being the center of the spiritual forces of Russia (the majority of the members of the institute are professors of Russian universities and conservatories of music) and living in extreme hardship, as everyone knows, these men do not think of their physical needs but of science only and ask help not for themselves, not for the amelioration of their physical existence but for the development and advancement of their scientific work. They are true representatives of the living spirit of Russia.

Very sincerely yours,
SERGEI RACHMANINOFF.

P. S.—Here are a few titles of articles and researches prepared by the members of the institute and which seem to me of great interest:

PROF. ROSANOFF. The Law of "Golden Section" in Poetry and Music.

PROF. SABANEFF. Phenomena of Color Hearing.

PROF. LAIBERG. The Plan for the Construction of a Harmonium on a Fifty-three Tonal System.

PROF. SAMOILOFF. The Position of Musical Intervals on Line, in Plane and in Space.

PROF. KOUZNETZOFF. Review of Modern Russian Musical Literature.

PROF. LIFSHITZ. Contemporary Problems in Architectural Acoustic.

PROF. ROSANOFF. New Methods of Developing Hearing.

And others.

At this point further writing or even quoting becomes impossible on the part of your honorable servant. He is off to put himself in the ungentle hands of a chiropractor, for he is suffering excruciatingly from what is known as a wry neck—and please note that it is not spelled r-y-e.

LEONARD LIEBLING.

A NEW ONE

Here is part of the advertisement of an "academy of music" in New York City, an advertisement published in the paper of which Charles D. Isaacson, the disinterested guardian of purity in music, is the musical mentor. The institution first announces that it furnishes instruction in "dramatic art, voice, piano, violin," and then adds "public appearances in all these studies guaranteed." (What, by the way, is a public appearance in a study?) The most interesting part is what follows:

OFFERS SCHOLARSHIPS FREE

WHAT YOU MUST DO TO WIN A SCHOLARSHIP FREE
You must fill in all the missing letters in the following Musical History where the words are not spelled out.

According to Pythagoras, the noted Gr . . k philosopher, the musical scale, consisting of seven tones, corresponds to the seven planets, viz.: M . . n, Me . . c . . ry, Ve . . s, S . . n, M . . rs, Jup . . t . . r and Sat Music of the spheres brought within the narrow scope of man's finite sense of perception, the Lyre was the favorite in . tr . m . t. Py . . a . . r . . s created the system of the ratios which tones bear to each other. He declared the octave by adding a string to the seven-stringed Ly . e.

The judging will be done by experts. All papers judged on accuracy and neatness.

Every contestant will be rewarded for his or her efforts.

Is this one of the teachers "approved" by Mr. Isaacson and "proud of that approval?"

SIMPLIFIED OPERA

An interesting experiment is that of the new Volksoper—or Grosse Volksoper, to be exact—in Berlin—an opera "of the people and for the people," as our correspondent writes. Here is an operatic enterprise without state subvention, except a remission of the usual amusement tax, without large endowments and wealthy patrons. It is founded with the capital of the people, who are to form the audience, themselves. These people, several thousands of them, have bought shares at one thousand marks each, and as shareholders are entitled to a reduction in the price of subscriptions. Thus each shareholder becomes a permanent patron, and the bulk of the shareholders, divided into subscription series, make up the majority of the audiences. Comparatively few tickets remain to be sold and

thus far every performance has been sold out. If the experiment should succeed, a long-standing prejudice, namely that opera can exist only under the patronage of the rich—or of the state—would be exploded.

This "People's Opera," by the way, is exploding some other prejudices as well, chiefly with regard to the staging of the operas. It is not in a position to compete with the older and richer houses in the opulence of its scenery, and so it makes a virtue of necessity by staging all operas, including Wagner, simply and with the minimum of showy ornament. It is cutting out most of the realistic stage trash and stage "illusion." Even its swan, in "Lohengrin," is conventionalized. But why not delete it altogether? In its conventionalized shape it looks more like a park gondola. It is time that these childish make-beliefs disappeared and that something were left to the grown-up's imagination.

Speaking of the "Lohengrin" swan, there is a good story about Slezak which is not contained in his amusing memoirs. Slezak, singing Lohengrin in a provincial theater, was about to make his final departure with the swan, but the swan-shifter had anticipated the cue and Slezak-Lohengrin was left behind. However, his usual calm was not disturbed. As if nothing had happened, he calmly bent over the edge of the "river" and shouted into the wings "Hey! What time does the next swan leave?" C. S.

EVEN THE ORCHESTRA NEEDS IT

Fresno has a symphony orchestra that is unique because of the nature of its organization. Earl Towner, its conductor, in a recent letter to the MUSICAL COURIER tells about it: "The only organization at present consists of F. H. Sutton, business manager, and auditing committee, consisting of A. R. Jack, Fidelity Bank and Trust Co., and Roy Prelliam, Bank of Italy, and myself, conductor. An ideal organization. We get the public support (money) and have no board of directors to bother with. This type of organization might not appeal to New York but the Fresno people seem to care less for boards of directors and more for concerts. Taking care to make careful audits and letting the public know where the money goes, protects not only the public but also those handling affairs as well. Fresno seems to like symphony concerts of our brand. In two seasons there have been only two concerts at which we have not turned people away. Next season we move to a much larger auditorium (holding 2250) and hope for the same results. I doubt whether Eastern people can really believe that we are giving good concerts and that the people like them."

Mr. Towner need not harbor any such doubt. The East pretty well knows how active the West is musically—would know a great deal more about it if the West would advertise itself musically as it does every other way. Also, if the West wants the best kind of settlers, that is to say, people of culture who will not move to any town that does not offer cultural advantages, including the best of music, so that this may not be lacking from the children's education, it will have to let the East and Middle West know what it actually has to offer. With five more or less permanent symphony orchestras on the Coast (Los Angeles, Fresno, San Francisco, Seattle and Portland) they have much to be proud of, but it is always difficult to get much real information concerning some of these. Only the Los Angeles Orchestra has proved to be a regular advertiser in the East up to the present.

The Fresno orchestra, being a "one man show," ought to have no difficulty putting over any sort of publicity it cares to have. And the management may feel sure that when the accounts are audited and show an item towards advertising Fresno all over the country, not to speak of foreign parts, the public is going to say "amen" to it and will get help to the fact that the Fresno orchestra is a real town booster, as it ought to be.

By the way, the boards of directors of the Eastern orchestras seem to realize thoroughly the value of national advertising. Perhaps that is what the Fresno orchestra lacks.

ST. CECILIA CLUB ENDOWED

No bequest that has been made in recent years has met with more sincere and universal approval and general satisfaction than that of the \$70,000 left to the St. Cecilia Club of New York, of which Victor Harris was the founder and has been for twenty years the conductor, by the late John H. Flagler, in memory of his second wife, Alice Mandelick Flagler, one of the first members of the club. Our sincere congratulations are tendered Mr. Harris and the club.

Program for 1923 Salzburg Festival

Vienna, September 10.—Your correspondent is informed by the Salzburg Festival Association of Vienna of the program planned for the 1923 Salzburg Festival. It will comprise two Mozart operas ("Don Juan" and "The Magic Flute") and "The Barber of Bagdad," the rarely played opera by Peter Cornelius, the latter work to be revived for the benefit of Richard Mayr, the Vienna Staatsoper's bass, who counts the title role among his best parts. There will also be performances of "Ariadne auf Naxos," by Strauss (presumably with Marie Jeritz in the title part), and the first performance anywhere of Strauss' new opera, "Intermezzo." Again the company of the Vienna Staatsoper will furnish the personnel for the operatic part of the festival, to be conducted by Strauss and Franz Schalk alternately. These two conductors will also be in charge of the four concerts which are planned for the festival, with programs ranging from Haydn, Mozart, Beethoven (ninth symphony) to Brahms ("German Requiem"), Bruckner and Strauss ("German Motette"). The activities, in connection with the festival, of Max Reinhardt are not as yet definitely decided upon and will shortly be made the subject of negotiations with Reinhardt who is at present here to conduct rehearsals for his forthcoming three months' season at the Redoutensaal which opens next week. All difficulties with Reinhardt resulting from the widely-noted fact that his name was omitted in the official vote of thanks on the occasion of the ceremony accompanying the laying of the Salzburg Festival Theater cornerstone have been settled, and your correspondent is assured that Reinhardt will again collaborate in next year's Salzburg Festival. P. B.

Chamber Music Society of S. F. in the East

The Chamber Music Society of San Francisco, which has come East to participate at the Berkshire Festival, will be heard for the first time in New York at Aeolian Hall on Tuesday afternoon, October 10. This organization was founded in 1915 by Elias Hecht, who is the flutist of the ensemble, and the personnel includes Louis Persinger, first violin and musical director; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, cello.

A Dramatic Morgue

What is said to be the only Dramatic Morgue in existence is situated at 21 Montgomery street, Jersey City, N. J. There are 20,000 volumes and pamphlets on dramatic subjects, together with hundreds of pen and ink drawings of celebrated players, and numerous autographed portraits and

periodical portrait clippings. Of special interest to the musician is the Jenny Lind collection containing original portraits and pen and ink drawings of the celebrated singer. The keeper of this Morgue is William A. Hildebrand. Mr. Hildebrand was chief clerk of the General Society of Mechanics' and Tradesmen's Library of New York from 1893 to 1898. From 1898 to 1911 he was assistant librarian of the New York Historical Society. He has also been assistant librarian of the Typographic Library and Museum of the American Type Founders' Company in Jersey City.

Armand Tokatyan Engaged for Metropolitan

The Metropolitan Opera Company announces the engagement for their season of an Armenian tenor, Armand Tokatyan. He is a Bulgarian by birth, but an Armenian by parentage, and has lived a great part of his life in Alexandria, Egypt, although having studied in Milan. He sang several auditions for Gatti-Casazza last season and then went on tour with the Scotti Opera Company, during which engagement his work was received with such success as to warrant the offer which the Metropolitan has made him and which he has accepted. He will be heard in lyric roles during the coming season.

To Continue La Forge-Berumen Noon-Day Musicales

The Friday noonday musicales given in Aeolian Hall under the direction of Frank La Forge and Ernesto Berumen, in conjunction with the Duo-Art, which proved so great a success last season, are to be continued. They will take place the first Friday of each month, beginning with October 6, and are free to the public. Judging by the manner in which the attendance grew last season their worth was thoroughly recognized.

Heifetz to Become American Citizen

A party given to Jascha Heifetz, the violinist, by a select gathering of friends on Sunday evening, revealed the fact that on Thursday Mr. Heifetz had filed his first papers declaring his intentions of becoming an American citizen. Ruvim Heifetz, the father of the violinist, made a similar application nearly a year ago.

Sturani Moves Into New Studios

On October 1, Caesar Sturani, vocal teacher and coach, moved into new studios at 43 West Eighty-sixth street.

I SEE THAT

The Chamber Music Society of San Francisco created a veritable sensation at the Berkshire Festival.

The offices of the Symphony Society of New York are now located on the seventeenth floor, Aeolian Building.

Schumann Heink says she will quit the concert stage in four years, when she is sixty-five.

William T. Carleton, once noted opera singer, died on September 25.

Moiseiwitsch closed his English tour with a recital in London on September 23.

Lazar S. Samoiloff "does not teach method; he teaches singing."

Harold Hurlbut's lecture recitals have been an important feature of his transcontinental tour.

The Musica, a paper published in Rome, offers 2,000 lire for a "musical fable."

Oscar Seagle will have a unique summer school for singers at Schroon Lake, N. Y., in 1923.

Edith Mason, accompanied by her husband, will appear in concert before the opening of the Chicago Opera.

Frida Stjerna has successfully transferred her field of activity from New York to San Antonio.

W. Henri Zay won two golf prizes at the Lido Country Club, near Long Beach, L. I.

Marguerita Sylva is booked for about thirty-five concert and opera engagements this season.

Schumann Heink's only New York appearance will be on October 15 at the Hippodrome.

George Meader will make a short concert tour before rejoining the Metropolitan Opera.

The Berlin Volksoper had an auspicious opening.

What is said to be the only "dramatic morgue" is situated at 21 Montgomery street, Jersey City, N. J.

The City Symphony Orchestra will make its debut at Carnegie Hall on the evening of November 18.

Harriet Ware's new song (poem by herself), "The Red Rose Speaks," will be issued soon.

Vladimir Dubinsky was star soloist at a Russian concert at Belmar, N. J.

Rose Tomars, voice teacher, believes in applying method to voice and not vice versa.

Jeanne DeFee Farduly, French singer and teacher, has located in New York.

The Boice Studios have been removed to 57 West Seventy-fifth street.

Dr. Carl Riedel, conductor and coach, has arrived from Vienna.

John W. Nichols has just finished a record summer season at the University of Vermont.

Margaret Matzenauer is on a five weeks' tour to the Coast.

Two concerts held under the auspices of the Rotary Club of New York netted about \$18,000.

John McCormack will give three concerts this month, one each in New York, Boston and Philadelphia.

Eddy Brown is booked for one solid year of concerts abroad.

Gabrilowitsch will give two or three recitals in New York this season.

The La Forge-Berumen noonday musicales will begin on October 6 at Aeolian Hall.

Jean Gerardy, Belgian violinist, will return to America late this month, after several years' absence.

Bodanzky is returning to America with four operas and six new stars.

Plans are under way to give opera in five languages at the Royal Opera in Madrid.

Ninety-six singers from twenty-one different States studied with Oscar Seagle this summer.

Gladys Axman, engaged by the Metropolitan after seven years' study with Joseph Regneas, is appearing this week with the San Carlo Opera at the Century.

The David Mannes Music School begins its seventh season today.

Charles Wakefield Cadman recently made his first appearance as a conductor.

A managerial bureau has been added to the Soder-Hueck Studios.

Idelle Patterson was heard by an audience of 30,000 when she sang in Prospect Park last Thursday evening.

Marion Lovell will begin her concert season on October 15.

Maria Caselotti, coloratura soprano, is on tour with the De Feo Opera Company.

Nahan Franko has just acquired a Stradivarius violin.

The Ralph Dunbar Opera Company is bankrupt.

Jascha Heifetz is to become an American citizen.

Samuel Gardner, violinist and composer, has opened a new studio at 543 West 124th street, New York.

Germaine Schnitzer will play the Liszt E flat piano concerto with six European orchestras.

Erik Schmedes, formerly with the Metropolitan, has been interned in Austria as insane.

A report from Stockholm states that Gota Lyngberg has been engaged for the Metropolitan.

Rosing is to sing in Spain next winter.

Mrs. Joseph Regneas and her daughter return to New York on Sunday after four months at Raymond and Chicago.

The city of Leipzig gives 42,000,000 marks to the two municipal theaters this year.

Mme. Namara will return from abroad this month.

May Peterson is to have the busiest season of her career.

A transcontinental concert tour has been arranged for Josephine Lucchese.

Percy Grainger is introducing American works in Europe.

Eleonora de Cisneros will sing Amneris with the San Carlo Grand Opera Company on October 7.

Fritz Reiner, new conductor of the Cincinnati Symphony Orchestra, approves of "jazz."

F. C. Coppicus, head of the Metropolitan Musical Bureau, was married in Switzerland to Liliane de La Sange.

The late John H. Flagler made a bequest of \$70,000 to the St. Cecilia Club of New York. G. N.



Photos Bain News Service

HOW ANNA FITZU TRAINED DOWN FOR SALOME.

When Fortune Gallo told the American soprano that she was to do the title role of the famous opera in New York this fall, she immediately made up her mind to stay in town all summer, just going to friends for week-ends, in order to work on the score and train down. Consequently, mornings she was to be seen cantering in the park (1); then she devoted several hours a day to the medicine ball (2 and 3), and (4) she even got out the old lawn mower to help get rid of her avoirdupois. Now, she is "just right" and people are looking forward to her performance of "Salome."

FOREIGN NEWS IN BRIEF

LEIPSI MUNICIPALITY SPENDS FORTY-TWO MILLION MARKS FOR ITS THEATERS.

Leipzig, September 15.—The announcement that the prices of admission to the two municipal theaters (opera and drama) are to be increased 100 and 150 per cent., respectively, has brought to light the fact that the city of Leipzig, which is under a Socialistic administration, gives forty-two millions of marks subvention to these two theatres this year. Besides the price of the ticket every patron now pays a proportionate contribution to the theater pension fund.

M. U.

BATTISTINI HAS RECORD AUDIENCE AT MUNICH.

Munich, September 12.—Mattia Battistini, the Italian baritone, gave his one and only recital here last evening before a record audience, which filled the Deutsche Theater (the most spacious concert hall available) to the brim. The box receipts, amounting to a half million marks, were the largest ever obtained at a concert in Munich and were mostly contributed by foreign visitors, among them many Americans. Although in his vocal delivery signs of the "high sixties" may occasionally be discovered, Battistini on the whole is still a fascinating singer, his marvelous vocal technic still most admirable. The program contained, besides a number of very indifferent Italian arias, also some popular numbers from "Othello," "Carmen," "Andrea Chenier," and "Il Barbiere di Siviglia," these being augmented by a number of encores, exacted by the thunderous applause.

A. N.

NEW CONDUCTORS FOR LONDON'S OLDEST CHORAL SOCIETY.

London, September 19.—The Royal Choral Society, one of London's oldest choral societies, in arranging the program for this, its fifty-second season, announces the engagement of a number of guest conductors. Following the resignation of Sir Frederick Bridge at the end of last season, H. L. Balfour was elected general conductor. Among the "guests" for this season are Albert Coates, Sir Landon Ronald, Eugene Goossens and Adrian Boult.

G. C.

MUSIC IN DANISH ROYAL CELEBRATIONS.

Copenhagen, September 14.—Among the many festivities given in honor of Queen Wilhelmina, of Holland, and her prince consort, now on a visit to our court, was a special operatic performance, which was opened by the first act of "Tosca," with Tenna Frederike, Niels Hansen, and Alber

Hoeberg in the principal parts. This was followed by a performance of Bournonville's charming little ballet, "The Floral Fete at Genzano."

F. C.

TWO NEW FINNISH OPERAS.

Helsingfors, Finland, September 14.—Prof. Ilmari Krohn has finished a new opera entitled "The Deluge." Another operatic work has been completed by the young composer, Aarre Merikanto. It is a four act romantic opera, "Juha." Both works are being considered for performance at the National Theater here.

Y. K.

A LIBRETTO CONTEST IN SPAIN.

Madrid, September 9.—In the contest instituted by the Spanish Authors' Society to stimulate the production of good light opera books, the first prize was awarded to V. Tamayo and V. de la Pascua for a libretto entitled "La boda de Anton, o En un dia cambia todo" ("Anthony's Wedding, or Everything Changes in a Day"). The musical setting will probably be made by Pablo Luna.

E. I.

SWEDISH SINGER FOR NEW YORK OPERA.

Stockholm, September 14.—Göta Ljungberg, one of the best singers in the Stockholm Opera House, has been engaged for the Metropolitan Opera Company, New York. Her principal roles will be Elsa, Elisabeth, Isolde, Sieglinde, Kundry, Tosca, Aida and Amalie in "Maskenball."

H. G.

ROMAN MANDOLIN CLUB.

Rome, September 11.—An association has recently been founded for performers on the mandolin in connection with the Guitarre and Mandolin School. It is hoped that the new institution will stimulate interest in the study of these instruments, which were formerly much in vogue in Italy.

E. R.

FORMER METROPOLITAN TENOR INTERMED AS INSANE.

Vienna, September 8.—Erik Schmedes, the Danish tenor, who sang leading roles at the Metropolitan in 1907 and who has been a favorite Wagnerian singer of the Vienna Staatsoper for over twenty years, has recently been interned in the Austrian State Insane Asylum of Steinhof, near Vienna. By a strange coincidence this is the same asylum in which Nijinsky, the Russian dancer and a brother-in-law of Erik Schmedes, has been interned for over a year. Schmedes' young daughter, Dagmar, has but recently made a successful debut as an operatic soprano at the Vienna Volksoper.

P. B.

J. B. FOERSTER MADE DIRECTOR OF CONSERVATORY.

Prague, September 14.—J. B. Foerster, well known composer, has been made director of the German conservatory here.

S.

MUSIC FOR LONDON'S EAST ENDERS.

London, September 19.—Arrangements have just been completed for the continuation of the series of concerts originated last season by Dr. Adrian C. Boult for the benefit and education of dwellers in London's slums. The concerts are run on economical lines, prices being kept as low as possible. The programs are to be classical, with a certain

Ovation for Irish Band

(By Telegraph)

Niagara Falls, October 1.

Irish Band given big ovation in first concert appearance today at International Theater. L. T. Wiggins, conductor, presented with flowers by Irish societies. Jean McNaughton, Irish dancer, proved sensation. Beatrice O'Leary, Irish soprano, took house. Unusual program of ancient and modern Irish music. Pictorial costumes. Brilliant band with temperament.

HAROLD W. BURTCH,
Dramatic Editor, Gazette

percentage of contemporary British works. Three concerts have already been arranged, the first of which is to be given on Sunday, October 15. The orchestra will be the British symphony, under the direction of Dr. Boult himself.

G. C.

MOONLIGHT MEMORIAL CELEBRATION.

Naples, September 6.—To commemorate the composition of Francesco Paolo Tosti's "Marechiaro," a memorial tablet was unveiled by moonlight yesterday evening at the fishing hamlet referred to in the song. During the ceremony the well known tenor, Fernando De Lucia, sang the popular work, accompanied by a small orchestra.

E. R.

ROSEING TO SING IN SPAIN THIS WINTER.

London, September 18.—Rosing, the well known Russian tenor, has just been engaged to sing for the Madrid Philharmonic Society on November 15. This will be one of his last European appearances before leaving for his American tour.

G. C.

POPULAR BARITONE TO VISIT CHICAGO.

Turin, September 3.—Cesare Formichi, the baritone, who has recently met with much success at Vichy, is booked for a ten weeks' engagement at Chicago, where he will sing in French and German. His repertory will include "Thais," "Romeo and Juliet" and "Fleur de Neige."

E. R.

NEW POST FOR AMADEO VIVES.

Madrid, September 10.—Amadeo Vives, one of the leading Spanish composers of today, has been made professor of composition at the Madrid Conservatory by royal decree. The announcement caused somewhat of a sensation as Vives has always been in lively opposition to the academic circle. His appointment comes very late in life.

E. I.

CLARA CLEMENS IN COLOGNE.

Cologne, September 11.—Mme. Clara Clemens-Gabrilowitsch gave a song recital here a few days ago. She had a cordial reception, this being her first appearance here since the war.

U.

THOSE ARRIVING

GIORGIO POLACCO, artistic director of the Chicago Civic Opera Company, arrived Saturday on the steamship Aquitania. Mr. Polacco told interviewers about the system inaugurated in Milan for the support of La Scala, the famous opera house, to which even the humblest citizens contribute indirectly. He was accompanied by his wife.

EDITH MASON, prima donna of the Chicago company, will sing more principal roles this season than ever before. Miss Mason and her husband both looked in the best of health and appeared to have profited by their summer's vacation.

LEOPOLD GODOWSKY, pianist, back from a tremendously successful tour in South America, came in Saturday on the steamship Pan-American, bringing with him an infected hand that may prevent his playing for a short time. Mrs. Godowsky and their youngest son accompanied him. Mr. Godowsky's next invasion is to be of the Far East, but he will stay here for ten days before crossing the continent to sail away for a tour that will include visits to Japan, China, Java and the Philippines.

GIOVANNI MARTINELLI, well known heroic tenor of the Metropolitan Opera Company, and

ANTONIO SCOTTI, veteran baritone of that organization, and head of the Scotti Opera Company, both of whom seemed in the best of spirits and health. They came on the Italian liner Giulio Cesare, and on the same boat were

WILLIAM J. GUARD, of the Metropolitan, and Mrs. Guard, who have been abroad for three months in Italy and Austria.

GIULIO CRIMI, first Italian tenor of the Chicago Opera this year, got in Saturday on the Paris. He is going to give a number of concerts before joining the opera. On the same boat were

OTTOKAR BARTIK, ballet master of the Metropolitan, and manager of various artists, who will have some attractions here this season, or next. Also

GIUSEPPE BAMBOSCHEK, conductor and artistic secretary of the Metropolitan Opera, and

ERNEST ROUSSEAU, an American tenor, hitherto unheard of, who appears to have been discovered in Italy by Mr. Gatti.

MME. CLARA NOVELLO DAVIES, back after a very successful summer in her native Wales, where there was a celebration in honor of her fiftieth professional jubilee celebrated at Cardiff. With her was

MARIE NOVELLO, the young English pianist, who will play extensively in this country during the coming season.

JOSEF STRANSKY, Philharmonic Orchestra conductor, who came in on the Aquitania, had a printed slip telling of his doings as conductor in Europe, both in opera and concert, and expressing his joy to be back with his "beloved Philharmonic," which, so the slip stated, will play foreign novelties by Korngold, d'Indy, Elgar, Leo Weiner, Dohnanyi, Delius and others, and American novelties, by Rubin Goldmark, Daniel Gregory Mason and Henry Hadley.

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SUZANNE KEENER'S Concert Engagements

Following the remarkable success of Miss Keener at the Metropolitan Opera House, at the Newark, N. J., Festival and at the Stadium Concerts, R. E. Johnston announces the following dates for this youthful Coloratura Soprano:

October 24th—Elmira, N. Y., with John Charles Thomas.
" 27th—Pittsburgh, Pa.
November 2nd—Brooklyn, N. Y., with De Luca.
" 3rd—Biltmore Hotel, with De Luca and Gigli.
January 6th—Montreal.

January 8th—Toronto.
" 10th—Cleveland.
" 12th—Pittsburgh.
March 7th—New Wilmington, Pa.
" 9th—Pittsburgh, Pa., with Albert Spalding.
April 17th—Bristol, Conn., with Delphine March, contralto; Paul Ryman, tenor, and Robert Ringling, baritone.

Negotiations Are Pending for Twenty Additional Dates

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FAIRMOUNT PARK SYMPHONY ORCHESTRA CONCERTS IN PHILADELPHIA A SUCCESS

More than 250,000 persons attended the concerts given during the summer by the Fairmount Park Symphony Orchestra in Fairmount Park, Philadelphia. The series of concerts, given under municipal auspices, closed on September 10 with a record breaking attendance, which gave Dr. Thaddeus Rich, the conductor; Nina Koshetz, the soloist, and the orchestra men a vociferous ovation.

The series constituted the first free open air symphony music venture ever attempted in Philadelphia. To say that the enterprise was a success would be putting it conservatively; within a week or two from the opening of the

of these featured singers and players were among the foremost artists now before the American public.

At the next to the last concert a request program was played, consisting of numbers receiving the highest number of votes by popular ballot. The outcome of the voting was very gratifying, as it showed Philadelphia music lovers in all walks of life to be possessed of sound musical taste. Beethoven, Tchaikowsky, Liszt and Wagner proved to be the favorite composers. There even were a considerable number of patrons of the open air concerts who asked for compositions of Bach.

Much credit is given Louis A. Mattson, assistant manager of the Philadelphia Orchestra, who was in charge of the venture, for the manner in which the concerts were conducted. A very pleasant feature was the almost reverent silence of the audience at every concert.

The concerts for children constituted one of the most successful departures of the entire enterprise. Sunday afternoon concerts were planned at first for the usual adult audiences, but when it was found that the intense heat and humidity of midsummer made these affairs more of a hardship than a pleasure to both listeners and musicians, the juvenile concerts were substituted. They were given on Saturday mornings at 10:30 o'clock, and were attended by thousands of youngsters. David Dubinsky, a member of the Philadelphia Orchestra, gave the children "marginal notes" with their music, explaining in an informal, easy and entertaining way before each number, something about the life and the work of the composers and the meaning of their work. Mr. Dubinsky had the happy thought to make a "questions-and-answers" game out of his talks, and at last the boys and girls looked forward to this part of the proceedings with almost as much pleasure as to the music itself.

Mr. Mattson was very felicitous in his choice of soloists, alternating nationally and internationally renowned singers and musicians with artists of undisputed local standing in Philadelphia. Thus the audiences heard famous artists whose work they otherwise never would have an opportunity of enjoying, as well as the city's favorites. Henri Scott, the Philadelphia basso, opened the series of soloists, and he was followed by John Barclay, baritone, who scored an emphatic hit; Master John Richardson, the young violin virtuoso; Marie Zimmerman, Susanna Dercum, Edwin Evans, Tecla Farm McKinnie, Irene Williams, Helen Buchanan Hitner, Marie Loughney, Jane Neilson, Lewis James Howell, Mina Dolores, Emily Stokes Hagar, Helena Marsh, Mary Barrett, and many others. Mme. Koshetz was the soloist on Labor Day, and Inez Barbour-Hadley appeared on the occasion of Mr. Hadley's farewell as conductor.

The concerts opened with a Wagner-Tschaikowsky program and, subsequently, an all-Wagner program was given every Monday night by each of the three conductors. The great success of these concerts gave evidence of the general love for Wagner music in the community. Friday evenings were known as "symphony nights" when, each week, an entire symphony was a feature of the program. The fact that these concerts were not less popular than those at which lighter programs were played was a source of gratification to serious music lovers in general, and to the management in particular.

K. D.

Gigli to Sing at Carnegie Hall October 8

Gigli, the tenor of the Metropolitan Opera Company, will make his first appearance in the United States this season at Carnegie Hall on Sunday afternoon, October 8.



Photo by Bain News Service

BENIAMINO GIGLI

and his family with the well known vocal coach, Enrico Rosate, photographed while returning from Europe.

on which occasion he will be assisted by Clara Deeks, soprano.

By request Mr. Gigli will sing the aria from "Le Roy d'Ys." He also includes on his program two other arias, from "Arlesiana" and "Giacinta." The remaining num-

bers consist of varied and unhackneyed songs by Gluck, Durante, Donaudy, Vanderpool and Massenet, and "Clavelitos," by Valverde. Miss Deeks will also contribute an interesting selection of songs.

To Celebrate "Stephen C. Foster Day"

Fifty-nine years ago next January 13, the American composer, Stephen C. Foster, died in a charity ward of a New York hospital. Inasmuch as Foster's beloved songs form the backbone of the repertory for community singing in this country, those interested in community music are pausing to pay a tribute to the composer. This memorial is taking the form of a Foster Day on January 13. It is to be celebrated by schools, clubs and other groups in many cities.

The special feature is to be a performance of "A Stephen C. Foster Program," which has been outlined in a bulletin issued by Community Service from its headquarters in New York. It consists of the narrating by a speaker of significant facts in Foster's life; the singing of twelve of his songs by the audience, soloists and choral groups; and the illustrating of certain of the songs through pantomime and tableaux. Local Community Service organizations are co-operating with public schools, women's clubs and other groups through helping them to prepare the musical and dramatic features of the celebration. The date is especially suitable for the public schools in that it gives them time to put on the finishing touches of the program following their Christmas recess.

For further details address Bureau of Community Music, Community Service (Incorporated), 315 Fourth avenue, New York City.

Marion Lovell Opens Season in Providence

Marion Lovell, coloratura soprano, after a rest in the Adirondacks, will open her season as soloist with the Providence Ladies' Society in its opening concert of the new season on October 15, after which she will return to New York, where other engagements await her.

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"Edna Thomas, who possesses that rare combination of beauty, talent and charm, was given one of the most enthusiastic receptions ever given a singer in Oklahoma City. In an old fashioned gown she made a picture as beautiful and pleasing as was her Mezzo-Contralto voice.—Daily Oklahoman.

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LOUIS A. MATTSOON,

assistant manager of the Philadelphia Orchestra, whose management of the seven weeks' series of open-air concerts by the Fairmount Park Symphony Orchestra was pronounced a great success.

series the concerts in the park had become an institution with Philadelphia music lovers.

Three conductors were in charge of the orchestra during the seven weeks of the season. They were Victor Kolar, who led for three weeks, and Henry Hadley and Dr. Rich, who each conducted the concerts for two weeks in the order named. It would be impossible to state which one of the leaders proved the greatest favorite with the public, as each one of the three men made a strong and lasting appeal in his own way. Three soloists appeared each week, on Wednesday, Saturday and Sunday nights, and on the evening of Labor Day there was an extra soloist. Some

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THE BERKSHIRE FESTIVAL

(Continued from page 5)

two hours, which is about half an hour longer than even the trained musical mind can listen closely and intelligently to chamber music without getting tired and dulled. The New York Trio, having two long works to play, wisely limited its program on Friday afternoon to those two alone, resisting the temptation to add the customary third. The first was the long Beethoven trio, op. 97. Messrs. Guidi (violin), Van Vliet (cello) and Adler (piano) were all on their mettle and gave a performance that any similar organization in the world would find hard to match; so well did they play, indeed, that they almost persuaded one that this very uneven work is good music throughout, including the trashy and childish finale, which would never be played were Beethoven's name not attached to it. After intermission, that always pleasant feature of the Berkshire programs, especially when the weather is as kind as it has been this year, they gave the first performance in America of the trio in C minor, op. 35, by Gabriel Pierné. M. Pierné has built a great many bricks with comparatively little straw (the quartet lasts fifty minutes; the first movement alone twenty-five!), but he has done it in a smooth, suave, thoroughly competent and musicianly way, with unerring knowledge of the instruments employed and of the mixing of colors, that make it a delight to the ear throughout, although one wearies of the overdevelopment of rather sparse material in the first movement. It is modern in character—that is, modern for Pierné. Perhaps the most attractive movement, also the shortest, is the allegretto scherzando, Oriental in color and for the most part in a tricky rhythm (alternate measures of $\frac{3}{4}$ and $\frac{5}{4}$) that baffles the ear of the hearer and keeps the players busy counting. The last two movements (moderément lent, a theme with inoffensive and instrumentally ingenious variations), with the usual allegro at the end, are played together and end the work happily,

as they do not linger upon the order of their going. The composition, in which (grazia Deo) the composer has not been ashamed to employ occasional real tune-themes, made a decidedly good impression. Pierné is lucky to have had a first American performance that was typified by real virtuosity on the part of all three artists.

SAN FRANCISCO INTRODUCES ITSELF.

The reputation of the San Francisco Chamber Music Society, founded eight years ago by Elias Hecht, who is also the flutist of the organization, long ago crossed the Rockies. Connoisseurs who visited the coast reported that there was to be found at the Golden Gate a little body of chamber music players that would compare favorably with any in the world. Mrs. Coolidge summoned the string quartet of this society to come East for its first appearance along this coast. It is made up of four native born Americans—Louis Persinger, Louis Ford, first and second violins; Nathan Firestone, viola, and Walter Ferner, cello. The work it selected for its debut was the Ravel quartet, one of the masterpieces of modern chamber literature, and before ten bars were played it was perfectly evident that it more than justified the reputation that had preceded it. The organization has everything that a quartet should have—warmth and beauty of tone from all four players, perfect balance, flexibility of rhythmic nuance, infinite dynamic shadings, a precision that is never rigidity, and a common musical feeling that makes it seem as if the music poured from one instrument played by a single, splendid artist. In short, the string players of the San Francisco organization must be ranked with the very first quartets of the world. Their exposition of the Ravel quartet was a thing of infinite beauty. It swept the audience off its feet. After each movement the players were called upon to rise three times and at the end they were called back no less than six times, the audience at last rising and greeting the players not only with tumultuous hand-clapping but also with waving of handkerchiefs and shouts of "Bravo!" It was a triumph, a real triumph, and no two persons were happier over it than Elias Hecht himself, the founder and generous patron of the organization, who had come on to listen to his friends and fellow artists play, and Mrs. F. S. Coolidge, at whose invitation they at last came East to show what they could do.

Without doubt this performance of the beautiful Ravel work was the red letter event of the festival. Preceding it came the first performance of a rhapsodic suite by Domenico Brescia for flute, oboe, clarinet, bassoon and French horn. Mr. Brescia, also a Pacific Coast musician, won honorable mention for a quartet in one of the Berkshire competitions two or three years ago. The suite is made up of a prelude (andantino pastorale), intermezzo (allegretto espressivo), and finale (allegro). It is ingeniously constructed, polyphonic in character, as was to be expected from the choice of instruments, and the finale is built up on a good tune of negroid character; but it takes half an hour to play and is far too long in consideration of the means employed. Long before it is over the ear has tired of the thinness and rigidity of the tone color. It sounds more like the rehearsal of the wood choir of an orchestra than anything else. One thinks it would probably be a good work to hear if only the rest of the orchestra would play. It was excellently played by Georges Grisez (clarinet), Arthur Lora (flute), Marcel Tabuteau (oboe), August Mesnard (bassoon), and George Wendler (horn). After the Ravel (again stretching the program out to the unwarrantable length of two hours and a half) came the Schubert octet for string quintet, clarinet, bassoon and French horn, played by the San Franciscans and the wood wind players already named, with Anselme Fortier, double bass. There is little excuse for playing all the six movements of this rather mediocre Schubert work. It takes over an hour. Half of it would be plenty anywhere.

especially at the end of a program that had already lasted an hour and a half. It was well played.

THE PRIZE COMPOSITION.

The morning session did not end until one-thirty, but at four o'clock the guests were all back again, waiting to hear the performance of this year's prize-winning composition, the string quartet by Leo Weiner of Budapest. It was a happy surprise. Mr. Weiner's work turned out to be distinctly modern in feeling, without being bizarre. There were very definite themes, clad in a rich, diversified and modern harmonic dress. It was music good to hear. The whole composition—and particularly the first movement—was quite somber in character, as was perhaps to be expected from a composer who lives in Budapest nowadays, but there was real worth in it. Mr. Weiner does not want for ideas of value. The first movement (lento, allegro appassionato) told that at once; the scherzo (molto vivace), although of the usual lively character, had an undertone of sadness; while the slow movement and the brilliant finale bore out the excellent impression made by the beginning of the work. It was played by the Wendling Quartet, which seemed to have found its land-legs, so to say, and made a distinctly better impression than on the opening day. The work and its performance was received with hearty enthusiasm. The conclusion of the festival was formed by a performance of the César Franck piano quintet, in which the Wendlings were assisted by the ever reliable Mr. Hutcheson, who has a most decided talent for ensemble playing. There were many recalls at the close.

NOTES OF THE FESTIVAL.

Mrs. F. S. Coolidge, the distinguished founder and patron of the annual festival, was cheated out of the active part which she had intended to take in it by the unavoidable omission of the Brahms "Liebeslieder" from the Friday morning program. Instead, she made her appearance to announce briefly the necessary change in the program and was received with loud applause from an audience that rose en masse to greet her. It had been her intention to play one of the two piano parts called for by Brahms in the accompaniment to the vocal quartet.

The absence of that fine artist, George Hamlin, owing to sudden illness, which made the performance of the "Liebeslieder" impossible owing to lack of time to rehearse a substitute, was sincerely regretted by all.

A list of the guests would include most of the best known chamber music players and prominent music lovers of the East. The festival closed with the annual reception given in the ball room of the Hotel Maplewood by Mrs. Coolidge for the artists who have participated in the various programs. As usual it was a brilliant social affair.

H. O. O.

Irish Band Opens Tour

The first concert in the United States of the Irish Regiment Band was given at Niagara Falls on October 1, to two packed houses. This musical-military organization, under Lieut. Wiggins, bandmaster, is to make an extended tour of the United States, under the direction of Roger de Bruyn, New York impresario.

The band was tendered a civic reception at Toronto on Saturday prior to its departure across the border, and the mayor of the city and other notables attended, a standard of the City of Toronto being presented to the organization.

The band consists of more than forty musicians, all of whom served during the war and made a record for the organization and its individual members. Most of them wear decorations for heroic conduct. Included in the personnel of the band are Irish singers, Irish dancers and Irish pipers. The program included music by Sir Arthur Sullivan, Rimmer, Ansell, Hinds, Crawford, Greedy, Carey, Coote, Balfe, Puerner and Bandmaster Wiggins. A novelty was "Bells of Killarney" rendered on cathedral chimes. The first appearance of the organization in New York is scheduled for November at the Hippodrome.

Adeline Constance Gelling Married

Adeline Constance Gelling, for the past eight years M. H. Hanson's secretary, was married on September 7 to Archie Herbert Cooper at the studio of her sister, Hilda Grace Gelling, 128 West Seventy-second street, New York. Mr. Cooper, a native of Bermuda, is a well known insurance man, with offices at Lynbrook and Long Beach, L. I. Mr. and Mrs. Cooper will reside at Lynbrook, but for the present the latter will continue her duties with M. H. Hanson.

Jacques Wolfe Resumes Teaching

Jacques Wolfe has resumed teaching at his studio in Carnegie Hall, New York, where he will be available as teacher of piano and vocal coach on Monday and Thursday afternoons.

Mr. and Mrs. Ross David in New Studios

Mr. and Mrs. Ross David have resumed instruction in singing and coaching at their new studios in the Sherwood Studio Building, 58 West Fifty-seventh street, New York.

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Otto Sarony Photo

MARGUERITE EASTER.

Boston representative of the San Carlo Grand Opera Company, to whom will belong much of the credit for the success which the San Carlo Opera Company will doubtless enjoy in Boston this fall. Besides her work for Mr. Gallo's forces, Miss Easter, who was formerly a concert manager in Chicago, will enter the managerial field in New England, and has already made arrangements to present Geraldine Farrar, Fritz Kreisler and Serge Rachmaninoff in Lynn this winter. This is her second year as representative of the San Carlo forces.

Trouble in the Chicago Chamber Opera

(By Telegram)

Chicago, October 3.—As forecasted exclusively in last week's MUSICAL COURIER, Mrs. Archibald Freer, general chairman of the Chicago Chamber Opera Company, has resigned her post. She has personal and exclusive permission to produce in Chicago "Shanewis," "The Temple Dancer" and "The Daughter of the Forest." These three operas were announced to open the season which was to begin on November 2 with "Shanewis." Gilbert Wilson, general director of the company, states that if these operas cannot be given the season may open with Stearne's "Snowbird." That Mrs. Freer will go on with her project is practically assured. She has already approached the head of a new operatic school here in regard to producing the three operas named. As already announced in this paper, out of this muddle may come the formation of a new organization.

R. D.

Novel St. Denis Settings

When Ruth St. Denis, Ted Shawn and the Denishawn Dancers appear at the Selwyn Theater October 9 and 10 for two matinee performances, the public will be treated not only to dances that are the creations of Miss St. Denis and Mr. Shawn, but to stage settings, costumes and lighting effects that are the results of years of study, research and experimentation in all phases of stagecraft on the part of these two American dancers. The art of utilizing fabrics and draperies to give new and unexpected effects has long been a hobby of Miss St. Denis, and she achieves some remarkable results in a new dance set to music of Schumann's "Soaring," as well as in her Oriental and classic dances.

Sundelius to Sing in Worcester October 11

Marie Sundelius, whose popularity as a concert and recital artist is ever on the increase, has been engaged to appear for the Worcester Male Chorus in the Massachusetts city on October 11. She will sing the Waltz Song from Gounod's "Romeo and Juliette," a group of Scandinavian songs, and English selections by Scott, Troyer, Pelletier and Spross.

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Lena Doria Devine reopened her studios in the Metropolitan Opera House building on October 2 for the 1922-23



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season. From the large enrollment, her time promises before long to be completely taken.

American Singers Heard in "Aida"

Oscar Saenger was an interested spectator at the performance of "Aida" given by the San Carlo Opera Company, at the Century Theater, September 28. Three American artists, all of whom have studied with Saenger, sang leading roles: Marie Rappold, Aida; Stelle de Mette, Amneris, and Greek Evans, Amonasro. This is surely a good showing for the American opera singer and for the American teacher of singing.

Isadora Duncan Arrives

Isadora Duncan and her youthful husband arrived last Saturday on the steamer Paris, and much to their surprise, were not permitted to land—presumably because they were Russian subjects—but sent to Ellis Island instead; however, permission was given to them after a hearing on Monday. Miss Duncan's first appearance is at Carnegie Hall next Saturday afternoon, October 7.

Managerial Bureau Added to Soder-Hueck Studios

To the Soder-Hueck Vocal Studios, owing to the many singers emerging from these studios who are now appearing before the public, has been added a managerial bureau. The studios have reopened with a splendid enrollment.

Samuel Gardner in New Studio

Samuel Gardner, the well known violinist and composer, has opened a new studio at 543 West 124th street, New York, where he will do private teaching. During the coming season he will be connected with the Institute of Musical Art as a member of the staff of violin instructors.

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HARRIET VAN EMDEN

Soprano

First Appearance in the Kurhaus, Scheveningen

June 21, 1922

PRESS OPINIONS:

Miss van Emden made a very favorable impression in her arias from Mozart's "Nozze de Figaro," and Debussy's "L'Enfant Prodigue." She so entirely won her audience that she aroused great applause. Her lyric soprano voice is beautifully even in development, and her diction and pronunciation leave little to be desired. There was much to praise in both arias.—*The Hague-Nieuwe Rotterdamse Courant* (Morning Edition), June 22, 1922.

The American singer, Harriet van Emden, could not complain of lack of applause. She had not sought a cheap success. With her beautifully, well cultivated voice she gave us two arias from Mozart's "Figaro," and Debussy's "L'Enfant Prodigue," much to the enjoyment of the public which welcomed her with warmth and honored her with flowers.—*The Hague-De Nieuwe Courant* (Evening Edition), June 22, 1922.

The singer gave two arias: "Deh Vieni Non Tardar," with recitative from Mozart's "Figaro" and "Lia's Air" from Debussy's "L'Enfant Prodigue." The manner in which she gave this I can most heartily applaud. Voice, manner and interpretation deserve great praise. The well equalized voice is very winning.—*The Hague-Haagsche Courant* (Evening Edition), June 22, 1922.

The singer gave to Figaro's garden aria a charming voice with just the correct plaintive tone. Miss van Emden's voice is beautifully rounded, melodious, rich and full, and Italian in character.—*The Hague-Het Vaderland* (Morning Edition), June 22, 1922.



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She sang Debussy with a lyric voice, not over large, but warm in timbre and fully even in register; perfect in tone production and breath control; intelligent in diction, and last but not least, her French is excellent. Miss van Emden is fully entitled to be called an artist, one whom we will be glad to see—and hear—again.—*De Telegraaf*, Amsterdam, June 22, 1922.

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Weekly Reviews of New York Concerts

FRIDAY, SEPTEMBER 29

Mischa Elman

After an absence of over two years, during which period he won fresh laurels in the Orient and Europe, Mischa Elman made his reappearance before a New York audience in recital on Friday evening, September 29, in Carnegie Hall. Long before the scheduled time to begin, friends and admirers had almost filled the hall, which eventually was filled to capacity. It was necessary to place several hundred on the stage, so great was the demand for seats.

Mr. Elman received an ovation upon entering. The applause was so sincere and prolonged that several minutes elapsed before quiet was restored and he was permitted to play. The outstanding features of his performance were, as heretofore, a luscious, appealing, vibrant and carrying tone; absolutely reliable technic and impeccable intonation. The audience's enthusiasm knew no bounds. After each number, and several instances before a selection came to finish, the listeners broke forth in enthusiastic applause, calling "Bravo," and otherwise retarding the continuation of the program.

Mr. Elman chose as his opening number Handel's sonata in D major, which he followed with Bach's "Chaconne." Then came the brilliant concerto No. 5 in A minor by Vieuxtemps. Much interest centered on the more intellectual portion of the audience in the suite op. 11, by Korngold, based on Shakespeare's "Much Ado About Nothing." This interesting suite, although scheduled as a novelty, has been played before by Fritz Kreisler, in 1920, and for small orchestra under Artur Bodanzky's baton by the Friends of Music. As the final group Mr. Elman offered two of his own transcriptions—"Nocturne," Grieg, and "Contra Dances," by Beethoven—as well as the brilliant "Jota," by Sarasate. At the close of the concert, the violinist gave as encores the nocturne in D, Chopin-Wilhelmj; "Spanish Dance," by Sarasate, and "Eli, Eli." That he charmed his hearers was apparent from beginning to end. Josef Bonime is

deserving of much praise for his sympathetic piano accompaniments.

Comments regarding Mr. Elman's performance from several New York newspapers differ materially. H. E. Krehbiel in the Tribune says in part: "Marvelous technical skill, somewhat marred by treatment of selections. Everything that he did was to the great liking of his hearers, even down, we dare say, to his sentimental sophistication of the classical pieces, which ought to have made all judicious listeners grieve." Deems Taylor in the World comments: "Mr. Elman always did have a beautiful tone, and the beauty as he revealed it last night was unimpaired. He still, however, shows his old tendency to go after tone at the expense of nearly everything else. In the Chaconne, he wrought havoc with the rhythm, dwelling on the important notes until he got the tone he wanted, and giving the lesser ones short shrift, so that at times Bach's long, unhurried, gravely beautiful melos faltered, and was lost in amorous swooning. It was pretty, but it wasn't Bach." W. J. Henderson in the Herald writes: "Last evening's concert showed that Mr. Elman was still himself. Nothing seemed to be lost and little gained. Mr. Elman's playing had all its familiar characteristics. The hearer could take pleasure in the limpidity of his tone, except when he felt obliged to vie with the piano in sonority and the justness of his intonation, except when he sought for emotional expression with a sliding finger."

SATURDAY, SEPTEMBER 30

Armand Tokatyan

A good sized audience attended the concert given at Aeolian Hall on Saturday evening, September 30, by Armand Tokatyan, tenor, who will make his debut at the Metropolitan Opera House this season, assisted by Alice Kurkjian, soprano, and Mario Valdes, violinist. Although Mr. Tokatyan had returned from Montreal only that morning and was suffering from a slight cold, his singing showed no traces of it and he delighted his hearers, who demanded several encores. He is the possessor of a voice of admirable quality, which he uses with artistry. The program follows: "Andouni" (Komitas Wardapet), "Sirouhis" (Arr. by V. Servantsdiantz), Armand Tokatyan; Russian Airs (Wieniawski), Mario Valdes; "Aprile" (Tosti), "Le Noel des Oiseaux" (Chaminade), "The Awakening" (Spross), Alice Kurkjian; "Svegliati" (Mario Costa), "Mattinata" (Leoncavallo), A. Tokatyan; Flower Song from "Carmen" (Bizet), "Elegie" (Massenet), Armand Tokatyan with violin obligato by M. Valdes; "Karoon" (Komitas Wardapet), "Vart" (Romanos Melikian), Alice Kurkjian; "Caprice Viennoise" (Kreisler), "Scherzo" (Louterbach), Mario Valdes; Finale, first act of "Boheme" (Puccini), Mrs. A. Kurkjian and A. Tokatyan.

Mme. Novello Davies' Golden Jubilee

On Saturday and Sunday evenings, September 9 and 10, at the Cardiff Empire, Cardiff, Wales, Clara Novello Davies celebrated her golden jubilee as a pianist, conductor and teacher of piano and singing. There were many touching demonstrations of the affection and esteem in which Mme. Novello Davies is held. People came from places far and near to pay her tribute at this festival, six thousand people being present and over a thousand being turned away.

Mme. Novello Davies conducted a choir of one thousand voices, many of them being members of choirs she had conducted years ago. Choirs from all South Wales were present, as well as Covent Garden stars, many well known soloists, singers who had traveled with her on her first American tour and who accompanied her to Paris in 1900. The choir included no fewer than sixty choral conductors, practically all in South Wales, headed by Dan Davies. Mme. Davies was assisted by such well known artists as Miss Stiles-Allen, Lewis James and Lyn Harding.

The opening chorus was "All Men, All Things" (Mendelssohn). Other selections by the choir were "Men of Harlech" (arranged by Harry Evans), "Martyrs of the Arena" (de Rille), Welsh airs and "Hen Wlad Fy Nhadau."

Lewis James sang the prologue from "Pagliacci," "Megan" by Ivor Novello, and "Friend" by Mme. Novello Davies. Mme. Davies and her son, Ivor Novello, accompanied Mr. James in their own compositions.

Gwenllian Davies, a brilliant Welsh pianist, accompanied the soloists in the other numbers. Miss Stiles-Allen was heard in Santuzza's aria from "Cavalleria Rusticana" and "She Wandered Down the Mountain Side" (Clay), the latter making a special appeal at both performances. Marie Novello revealed her artistry and gave great delight in two piano selections.

Lyn Harding, the well known actor and old friend of Mme. Davies, came from the North at great inconvenience and at short notice to honor his friend. Besides reciting scenes from Shakespeare, he spoke briefly of the pleasure it gave him to participate at such a happy event. In concluding the concert, Ivor Novello conducted the choir in the song that made him world famous, "Keep the Home

Fires Burning." The program Sunday evening was practically the same as that of Saturday. A new feature was a dialogue by Gladys Cooper and Ivor Novello.

At the close of each concert Mme. Davies received many floral tributes, which she distributed among the Cardiff hospitals. Sir Thomas Hughes, on behalf of the choir, presented her with a framed illuminated address on Saturday evening, expressing appreciation and felicitations. Mme. Davies was almost too deeply moved to speak, but said: "It is too much. I cannot speak, but you know my heart is full of gratitude and love. God bless you all."

On Sunday evening the Lord Mayor of Cardiff welcomed Mme. Davies on behalf of all the citizens of Cardiff, congratulated her upon the celebration of her musical golden jubilee, and wished her many years of success and happiness in America. Again Mme. Davies was greatly moved. Handsome souvenir programs were provided, containing portraits of Mme. Novello Davies, her son, Ivor Novello, the Lord Mayor of Cardiff and views of public buildings in Cardiff. Mme. Davies arrived in New York on the SS. Adriatic, September 30.

May Peterson Ready for Busy Season

May Peterson, who appears on the front cover of this week's issue, will have one of the busiest seasons of her singing career this year. Such a statement needs no further explanation inasmuch as Miss Peterson has gained a position in the musical world that is quite her own. For the last couple of seasons the Metropolitan Opera soprano has had about all she could do in concerts, her dates taking her all over the country. Many of her engagements include re-engagements from last season.

Miss Peterson has entirely recovered from her accident of the early summer and is in better health and spirits than before.

Rosa Raisa Returning to America

A letter from Rosa Raisa, dramatic soprano of the Chicago Opera, has been received by R. E. Johnston, her manager, stating that Mme. Raisa and Mr. Rimini will leave Italy October 10 on the SS. "Comte de Rosas," arriving in New York on October 20. Mme. Raisa says in her letter: "We both feel splendid and have enjoyed a very pleasant summer. Now our rest is finished, and we are very happy to come back to our beloved and great America."

Mozart Society Choral Resumes October 7

Mrs. Noble McConnell, founder and president of the Mozart Society, issued cards last week announcing the resumption of the Mozart Choral, 150 singers, the rehearsals beginning Saturday, October 7, eleven o'clock sharp. Ellie Ebeling-Schmalzl, soprano, will sing during the intermission.

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CURRENT PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

Pavley and Oukrainsky—\$100 to the dancer, man or woman, who will send in a picture showing the most perfect "Arabesque"; \$50 for the most perfect "Degage," in the second position; \$25 for the most perfect "Simple Attitude." Contest ends November 30. Pavley-Oukrainsky Ballet School, 59 East Van Buren street, Chicago, Ill.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Nieh. Contest takes place at Aeolian Hall on October 9,

10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Cleveland Institute of Music—Full and partial scholarships offered for complete diploma courses in piano, voice, string and wind instruments of the orchestra. Cleveland Institute of Music, 3146 Euclid avenue, Cleveland, Ohio.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

The American Conservatory of Music—Thirty free scholarships in piano, voice, violin, dramatic art, and musical theory. The American Conservatory of Music, Kimball Hall, Chicago, Ill.

Lega Musicale Italiana, Inc.—20,000 Italian liras for one-act opera by Italian; contest ends December 31, 1923. 5,000 Italian liras for orchestral suite by Italian; contest ends April 30, 1923. \$100 for song or ballad, with English or Italian text, by Italian or Italian-American residing in United States or Canada; contest ends December 31, 1922. Lega Musicale, Inc., 128 West Forty-ninth street, New York.

Gustave Becker—Three partial scholarships for two years in piano and related subjects. Applications should be made before October 15. American Progress Piano School, Carnegie Hall.

OBITUARY

William T. Carleton

As briefly announced in last week's issue of the MUSICAL COURIER, William T. Carleton, in his day a very well known American opera singer, died September 25 at his home in Flushing, L. I., at the age of seventy-three. Mr. Carleton over forty years ago founded the Carleton Opera Company which numbered many foremost singers of the day among its artists. He was in the original cast of such long forgotten operas as "Claude Duval" and also "Rip Van Winkle," in which work Richard Mansfield likewise sang. Mr. Carleton also sang in other opera companies and was one of the first to sing Wagner in English at the old Academy of Music. His son, William P. Carleton, is well known on the musical comedy stage, and he is survived also by his wife.

Mrs. Edward Morris Bowman

Mary E. Bowman, widow of the late Edward Morris Bowman, died in her Brooklyn home September 29, the funeral services taking place at her late residence, 281 Sterling place, the following Sunday. She was one with her husband in his musical work, accompanying him to all his church services, rehearsals, organ recitals, etc., and was indeed a model helpmate. Bessie Bowman Estey, the contralto, prominent in the music of Calvary Baptist Church (opposite Carnegie Hall), is the only child, and the sympathy of all the musical world goes out to her.

George G. Lewis

George G. Lewis, well known as a musician and in the piano trade, died in DeKalb, Ill., on September 22, at the age of fifty-eight. Mr. Lewis was well known as pianist having appeared in public extensively from 1880 to 1905. From 1904 to 1919, he taught at the Chicago Conservatory and from 1911 to 1916, he was director of the piano department at the Lake Forest University. Several years ago he founded the music store of Lewis & Palmer in DeKalb, Ill., the active direction of which has largely been in the hands of Mr. Palmer.

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Concert Managers Meet

Members of the board of directors of the National Concert Managers' Association met with Elizabeth Cueny in St. Louis, on September 24, for the discussion of the various questions that will call for action at the next meeting of the association in Washington in December. Steps were taken to inaugurate a thorough campaign for increased membership, and to effect legislation bearing on the removal of the tax on concert admissions.

New members admitted by action of the board are Michael and Kraft, Buffalo; Meyer and Benedict, Jacksonville, Fla., and S. E. Macmillan, manager of the St. Louis Symphony Orchestra.

Those present were Elizabeth Cueny, president of the Association; Edna Saunders, Houston; Walter Fritschy, Kansas City, and Margaret Rice, Milwaukee.

Ursula Greville Coming to America

Ursula Greville, the young English soprano, whose vocal range is said to extend to G above high C, is expected to arrive in this country late in November. Miss Greville's first New York appearance will be at Aeolian Hall on December 7 under Concert Management Arthur Judson.

Hattie Sternfeld Resumes Teaching

Hattie Sternfeld, pianist and teacher, has resumed teaching at her studios in Steinway Hall, Room 15, on Wednesdays and Saturdays. Miss Sternfeld specializes in ensemble, double duo and concerted work.

Credit to Bain

The photograph of Frederick Stock, which appeared in the issue of September 28, was taken by the Bain News service on the Chicago Orchestra conductor's arrival from Europe. Credit was inadvertently omitted.

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PATRONS OF BOSTON ORCHESTRA LOOK FORWARD TO INTERESTING SEASON

Programs Drawn from All Sources—The Prospect at Symphony Hall—Steinert Concerts at Popular Prices

Boston, Mass., October 1.—There is every indication that the impending season (the forty-second) of the Boston Symphony Orchestra will be an altogether successful one. To begin with, all seats for the Friday afternoon concerts, which begin October 13, have been sold, while only a few remain for the Saturday evening concerts. Moreover, evidences point to a returning interest on the part of former subscribers in New York. The orchestra itself remains virtually intact—a body of admirable musicians which Pierre Monteux has fashioned into a superlative instrument—its splendid work throughout last season recalling again and again the last tribute of James Gibbons Huneker: "After all, there is but one Boston Symphony Orchestra."

For soloists, Manager William H. Brennan has chosen artists of distinction—although the preponderance of instrumentalists suggests either Mr. Brennan's distrust of the theory that singers exercise the greatest appeal of the musical artists or his decision that vocal artists of striking merit are relatively rare. The list of soloists, as already announced, is here repeated: (Violinists) Burgin, Enesco, Seidel, Spalding; (pianists) Casella, Cortot, Moiseiwitsch, Powell, Schnabel, Samaroﬀ; (singers) Alda, Hempel, Matzenauer; (violinist) Bedetti; (organist) Dupre.

The season's programs will doubtless maintain the catholicity that has ever been one of Mr. Monteux's greatest virtues as a conductor. A staunch champion of the classics, he is nevertheless deeply and sympathetically interested in music of modern and ultra-modern origin. Fortunately free from chauvinism and from a narrow devotion to any particular school, the French conductor has considered all

schools in arranging his programs for the season. Mr. Monteux is happily an internationalist where his musical allegiance is concerned—for which Boston music lovers are duly grateful.

As a sign of the times be it first noted that the exceedingly active group of English composers will be well represented at Symphony Hall this year. This city will hear for the first time Holst's symphonic suite, "The Planets," which excited much favorable comment when Albert Coates introduced it to New York last season; Bax's tone-poem, "November Woods," Berners' "Spanish Rhapsody," Goossens's tone-poem "The Eternal Rhythm," a symphonic suite by Bridge and a piece by the relatively little known Collingwood. Vaughan Williams' profoundly impressive "London Symphony" will be repeated, while the same composer's "Variations for two string orchestras upon a theme of Tallis" (a composer of the Elizabethan era) will be played here for the first time in America.

Of the French composers, pieces by Honegger, Russel, Chausson and Saint-Saens will be new here. Among the works to be heard are Honegger's "Horace Victorieux," Saint-Saens' "The Carnival of Animals," Chausson's "Soir d'Ete," a tone-poem by Russel, Debussy's "Gigue" and "Ronde de Printemps," d'Indy's second symphony, the ballet music from Lalo's "Namouna," and a symphony of Cesar Franck—the last two in commemoration. Of the other Latins, the Italians will contribute a "Dityrambo Tragico" and a second set of "Nature Pictures" by Malipiero, a tone-poem of Tomassini, and pieces by Davico and Bossi, while Spanish music will be represented by Turina.

Russian works to be performed will include Stravinsky's suite from the "Pulcinella" music, in the manner of Pergolesi, and excerpts from his widely praised "Sacre du Printemps"; Scriabin's "Divine Poem" and possibly his second symphony, a suite from Rimsky-Korsakoff's opera, "Tsar-Saltan," and probably compositions by Glazounoff and Kallinikoff. The fifth symphony of Sibelius, first played here last spring, will be repeated, and one or two of the Finn's tone-poems will also yield pleasure again.

Mr. Monteux's fancy has not been intrigued as yet by the modern German school. Only Schreker, whose prelude was favorably received here last season, will be represented this time with a new chamber symphony. Mahler will be restored, after a lapse of some years, through the revival of his fifth symphony. Bruckner's seventh symphony may be heard as well as Reger's "Variations and Fugue upon a Theme from Mozart." Of Strauss, Mr. Monteux promises "Thus Spake Zarathustra," the dance from "Salome" and possibly the "Sinfonia Domestica." Liszt's "Faust" sym-

phony will be performed with the assistance of the Harvard Glee Club. A seldom heard "Canon" of Schumann, as arranged by Dubois, will be played. The deplorable elimination of Stephen Townsend's admirable chorus, as a result of false economy or petty politics, will be keenly felt this year when Beethoven's ninth symphony is performed sans chorus and climax, while the master symphonist turns in his grave.

Although Griffes' tone-poem, "The White Peacock," is the only novel American composition definitely selected for performance thus far, Mr. Monteux will repeat Eichheim's colorful "Oriental Impressions," which scored a pronounced success here last season, and is considering numerous manuscripts recently submitted to him. The Boston conductor has always manifested a very great interest in the works of native composers and it is reasonable to assume that he will produce a goodly number of pieces by Americans in the course of the season.

Not since the great pre-war days of the Boston Symphony Orchestra, when it was admittedly the brightest star in America's musical firmament (and excepting the brief stay of Henri Rabaud) has the outlook at Symphony Hall been so promising.

STEINERT CONCERTS AT POPULAR PRICES.

The Steinert series of concerts will be given at Symphony Hall on Sunday afternoons this season, instead of Thursday evenings, as heretofore. Five concerts have been arranged, with prices at an unusually low level (from seven to ten dollars) in view of the calibre of artists engaged.

Titta Ruffo, the Metropolitan baritone, will open the series on October 22. Mr. Ruffo will be followed by Mary Garden, November 5; John McCormack, January 28; Alfred Cortot, pianist, and Jacques Thibaud, violinist, February 18, and Frances Alda, soprano, and Renato Zanelli, baritone, both of the Metropolitan Opera House, who will bring the series to a close on the fourth of March. J. C.

FRITZ REINER INTERVIEWED

(Continued from page 5)

to Cincinnati, and the Friends of Music have promised something of his to New York this season. Mr. Reiner thinks him highly original without being eccentric merely for the sake of eccentricity. Zoltan Kodaly is another Hungarian who is doing good work. (The Lenox Quartet is to play his string quartet at its debut concert here.) In the young Englishman Mr. Reiner also expressed interest, saying that, while many of them—Horst, for instance, in the "Planet" symphony—appear to have more technic than inspiration, some are producing works of real value and imagination. Arnold Bax, some of whose works he has conducted, particularly pleases him.

APPROVES OF "JAZZ."

On the second evening of his stay here, Mr. and Mrs. Reiner were given an opportunity to hear quantities of that present-day American music which is somewhat patronizingly referred to as "jazz," but which, in the opinions of many first-rate musicians, is the one distinctive thing in music that America has produced and well worthy of serious consideration. Mr. Reiner concurred in this opinion. He expressed himself as fascinated with the two salient features of "jazz," rhythm and color, and said that for him it was the musical expression of the age we are living in—its nervousness and energy.

Then the next day he and Mrs. Reiner departed for Cincinnati, where rehearsals begin immediately for what is to be a long and busy season for Mr. Reiner and his men.

Frank, cordial and of excellent address, Mr. Reiner made an excellent impression on all who met him here, an impression that was heightened and strengthened by the charming graciousness of his wife. It is safe to predict a real success for him in Cincinnati. H. O. O.

McCormack to Sing in New York Soon

It has been announced that John McCormack has recovered so fully from his recent illness, which necessitated the cancellation of his numerous dates, that he sailed for America on October 4 on the S. S. Olympic, which is due here October 11. He will remain here for several weeks during which he will give three concerts—one each in New York, Philadelphia and Boston. It is probable that he will make some records while here. The date for his New York appearance is not as yet definite, but there is a possibility of it being at the New York Hippodrome on Sunday evening, October 15.

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Sousa and his band played on Saturday, September 30, in the New Auditorium at Cleveland to box office receipts of \$17,700, a new record for the band.

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"CAVALLERIA RUSTICANA" AND "PAGLIACCI," SEPTEMBER 25.

The second week of the successful San Carlo season opened with the dear old twins of opera, "Cavalleria Rusticana" and "Pagliacci." The feature of the former was the first appearance with the company of Maria Luisa Escobar, the Mexican dramatic soprano. Miss Escobar made a truly impressive debut. She has a rich, powerful voice, well managed; decided temperament, both in singing and acting, and a real flair for the stage. She was the hit of the evening and was called repeatedly at the end of the opera. Gennaro Barra, as Turiddu, did the best work he has shown here, while these two were well supported by Alberto Terrasi as Alfio, Stelle DeMette as Lola, and Anita Klinova as Mamma Lucia. In fact the whole performance was one of the liveliest and the best of "Cavalleria" that New York has seen in many years. One hopes that somebody from the Metropolitan was there to see what life can be put into a work the performance of which at the bigger house has been moribund for many years past.

Mme. Sofia Charlesbois sang Nedda for the first time here in "Pagliacci" and gave a performance that was charmingly sung and effectively acted. She was supported by Famadas, a husky Canio in song and action, and Mario Valle as Tonio, who got the usual applause for the usual prologue. Carlo Peroni, conducting, put much life into both the vigorous little pieces.

"BOHEME," SEPTEMBER 26.

Perhaps the best performance Anna Fitziu ever gave in New York was her rendering last week of the role of Mimi in "Bohème." The popular cantatrice was in her best form as to voice and action, and the result was an artistic treat of such calibre that the lobbies hummed with praise of the event. Miss Fitziu never sang with lovelier quality of voice and never employed that organ with more freedom or fullness. Her contribution to the evening's doing caused one noted operatic expert to say: "As fine a Mimi as I ever have heard, here or in Europe." Of course, the success was crowned with vociferous applause and loads of flowers.

Boscacci, the tenor of the occasion, gave lyrical pleasure with his smooth tones and fluent phrasing, and his Rodolfo portrait had all the necessary ardor and romanticism. Mary Fabyan, the Musetta, made assiduous attempts to project over the footlights much tone and great vivacity, which led her into many exaggerations, owing probably to extreme nervousness. Mario Valle, Louis d'Angelo, Giuseppe Interrante and Natale Cervi were the roystering friends of Rodolfo and gave a merry and melodious account of themselves. Carlo Peroni's conducting was a joy.

"LA FORZA DEL DESTINO," SEPTEMBER 27.

"La Forza del Destino" was played to a capacity house at the Century Theater, September 27. The artist to draw the greatest applause of the evening was Vincente Ballester whose smooth, pleasing baritone voice brought hearty approval. He was forced to repeat the student's song.

Maria Escobar sang the role of Donna Leonora with technical skill and acted it with dramatic fire and sincerity. It is too bad that a metallic tone often creeps into her voice in forte passages. Stella De Mette interpreted with animation and spontaneity the part of Preziosilla, and the presence of the cheerful gypsy on the stage always gave special color and life. Romeo Boscacci had an agreeable tenor voice and good dramatic ability, but he frequently lacked the volume to carry over the orchestra. Pietro de Biasi's deep voice and dignified bearing were effective as the Abbot. Anita Klinova, Natale Cervi and Frances Curci completed the cast and Carlo Peroni conducted. The chorus was especially good in an early Verdi prayer.

"AIDA," SEPTEMBER 28.

The repetition of Verdi's best opera had one of its most effective interpreters to sing the part of Aida, namely, Marie Rappold, who again gave freely of her talents and once more impressed the audience strikingly with her authority and delighted them with her singing. She received an ovation, accompanied by a mammoth floral display.

Amador Famadas, the Radames, had ringing tones and impetuous acting to recommend him. Stella De Mette, as Amneris, filled the role admirably, putting emotional drive into everything she did. Greek Evans' resonant baritone voice, his intelligent handling of the music, and his well conceived dramatic interpretation, carried him high into the favor of his hearers, who left no doubt of the warmth of his reception by them. Pietro De Biasi was Ramfis, Cervi impersonated the King, Anita Klinova sang the Priestess' chants, and Peroni wielded the conductorial baton with feeling and fire.

"LUCIA DI LAMMERMOOR," SEPTEMBER 29.

Donizetti's tuneful opera, "Lucia di Lammermoor," held sway on Friday evening, September 29. That this opera is still one of the most popular in the entire Italian repertory, was apparent judging by the large attendance, as well as by the interest shown and applause bestowed.

Josephine Lucchese, again charmed her hearers, and was applauded to the echo particularly after the "mad scene." She was recalled time and again. Following the rendition of the popular sextet, the participants were recalled many times as was also the conductor, Carlo Peroni. Boscacci was a good Edgar; his singing, like that of Miss Lucchese, won much appreciation. The other members of the cast fulfilled the expectations admirably.

"MADAME BUTTERFLY," SEPTEMBER 30 (AFTERNOON).

Another striking success was scored by that charming little Japanese singer, Tamaki Miura, when a repetition of "Madame Butterfly" was given on Saturday afternoon, September 30. As with the audience of the previous week, Mme. Miura captivated her listeners from the moment of her first appearance, and was rewarded with cordial and sincere applause and quantities of flowers. She has made the role of Cio Cio San peculiarly her own and it is well nigh perfect histrionically. All of her gowns are gorgeous and, needless to say, she adapts herself to each scene as only a native Japanese can. The audience particularly enjoyed the ever popular "One Fine Day" aria which she sang exquisitely.

The only important changes in the cast over the performance of September 21 were the appearance on this occasion of Stella De Mette, who was entrusted with the role of Suzuki, making an excellent impression, in place of Anita Klinova, and Ernest Knoch, who was at the conductor's stand in place of Carlo Peroni. Mr. Knoch handled both chorus and orchestra with the usual sympathetic feeling he displays for every opera he conducts.

"CARMEN," SEPTEMBER 30 (EVENING).

Each season Fortune Gallo comes to New York and gives a season of opera, and each season the performances are better and better. On Saturday evening, September 30, an excellent performance of "Carmen" was presented to a packed house, Dorothy Jardon, guest artist, being heard in the title role.

The week previous, this American singer sang the role for the first time on any stage and achieved a remarkable success. It is her desire to become a specialist in the role and she should not have any difficulty in holding her own. Jardon is the Carmen type. Tall, sinuous and vivacious, she gave a new conception of the part, which one might describe as bordering more on the gypsy style. She costumes her part excellently and at all times is in the role. Dramatically she was superb, her card scene being a high light of the entire performance. Vocally, Miss Jardon left nothing to be desired. The Bizet music lies well within her voice—a rich, velvety quality—and she sings it easily and with telling effect. She and her audience were en rapport throughout the opera, and she received much applause during the evening. It would be interesting to hear her in other roles.

The Don José was entrusted to Amador Famadas, who sang extremely well, and acted with fervor and fire. Especially in the final act did Miss Jardon and Mr. Famadas do some acting that was gripping. Giuseppe Interrante was a capital Escamillo in voice, acting and appearance; his is a fine voice. Pietro de Biasi, Francesco Curci, Natale Cervi and William Giuliani handled the minor parts well. Sofia Charlesbois was a charming and appealing Micaela and sang delightfully, coming into her own with the audience. Frances Morosini and Anita Klinova were cast as Frasquita and Mercedes. Peroni conducted with skill.

Twenty-sixth Maine Music Festivals

The Maine Music Festivals, held in Bangor and Portland, start on a new quarter of a century this year. There are to be five concerts in each city, with renowned artists as soloists, a chorus of 600 voices and an orchestra composed of members from the New York Philharmonic Society. As is well known, William R. Chapman is the director-in-chief, and he and his associates continue to have as their slogan, "to make good music popular, and popular music good."

The artists for the opening night are Lucrezia Bori, Metropolitan Opera soprano, and Dmitry Dobkin, noted Russian tenor. The second night will feature the orchestral program, with Helen Yorke, a favorite Maine soprano, and Giovanni Martino, basso of the Metropolitan Opera Company, as soloists. The chorus will render some new part songs. The first matinee will be an artists' recital program, presenting Kitty McLaughlin, soprano; Marion Harper-Kuschke, mezzo soprano; Justin Lawrie, tenor; Fernando Guarneri, baritone, and chorus and orchestra. The second matinee will bring two young instrumentalists, Marie Novello, the well known pianist and adopted daughter of Clara Novello Davies, and Kola Levienne, cellist.

On the third and final night the opera "Carmen" is to be presented with Marguerita Sylva in the title role. The rest of the cast includes Helen Yorke, Kitty McLaughlin, Marion Harper-Kuschke, Dmitry Dobkin, Fernando Guarneri, Giovanni Martino and Justin Lawrie.

The same programs will be given in Bangor and Portland, in Bangor on October 5, 6 and 7, and in Portland October 9, 10 and 11.

By special arrangement, because of impossibility to leave Paris in time for the festival dates, Mme. Calve, the famous soprano, will give a recital in Portland only, on Monday evening, October 30.

Louisville (Ky.) to Have Artists' Course

Arrangements have been completed by P. S. Durham, concert director of Kosair Temple, Louisville, Ky., with the Wolfsohn Musical Bureau for the presentation of an artists' course of concerts, under the direction of the Temple, during the coming winter. The artists already engaged include May Peterson, Albert Spalding, Mario Chamlee, Sophie Braslau, Reinald Werrenrath, Mabel Garrison, Royal Dadmun, Lambert Murphy, Olive Kline and Elsie Baker. The first concert will be given on October 17.



Kathrine Murdoch

Soloist before 13,000 people at Cadle Tabernacle, Indianapolis, Ind., Sept., 14, 1922:

"Perhaps Mme. Murdoch, soprano, in her two numbers, 'In Italy' and 'Caro Nome' proved the biggest surprise of the musical part of the program. Petite and dainty, Mme. Murdoch appeared almost lost on the enormous platform until she freed her voice in full power; then there were exclamations of astonishment that such a small one could flood the hall with her music. In both of her numbers Mme. Murdoch displayed the result of sound training, natural artistry and familiarity with the requirements of singing to large assemblages."—The Indianapolis Star, Sept. 15, 1922.

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THE THREE CHOIRS' FESTIVAL AT GLOUCESTER

(Continued from page 19)

works he is not inspired. Very different were some of the others, Lee Williams' unaccompanied motet, "Our Father," for instance, being a really beautiful setting, and Holst's "Two Psalms," for soprano and tenor solo, chorus, string orchestra and organ, being worthy of the great name the composer is now rapidly winning. Elgar's works, of course, are by way of becoming classics, and although Sir Edward is not a conductor in the larger sense of the term, he managed to get some very fine effects from singers and orchestra separately or together. Once or twice one wished he could have produced greater brilliance and less noise, but in the passages in which steadiness and even tone with a moderate degree of expression are demanded there was a richness of tone and feeling that was as effective as it was unexpected. The soloists, too—Agnes Nicholls, Phyllis Lett, John Coates, Herbert Heyner, George Parker and Norman Allin, in "The Apostles" and the first four of them in "The Kingdom"—never sang better and rarely so well as on this occasion. One must qualify this statement by mentioning the difficulty they all experienced in finding the acoustic "weight" of the Cathedral, so that all of them started too loudly. Another singer in this respect was Carrie Tubb, who, throughout "Elijah," never once made her voice sound in place; it never became part of the building or of the musical work. Yet some of the younger singers, Hilda Blake, Olga Haley and Denne Parker, were able to place their voices correctly without serious difficulty. The person who can invent some method whereby even such experienced singers as these can feel and remember from one engagement to another the amount of tone which any particular hall or church demands will be a benefactor to the human race.

It was in matters of this kind and in the lack of vigor on the part of the chorus that one observed the same tradition as before the war. Somehow, the amateur choral singers of the west of England fail entirely to get the brilliance common in Yorkshire, Lancashire and Northumberland, though they have a soft quality of tone and a subtlety of expression that the Northerners seldom acquire.

NOVELTIES.

There were no lengthy novelties on this occasion, but this was made up for by the number. Thomas F. Dunhill provided the first, and one of the longest, in a set of "Elegiac Variations on an Original Theme," for orchestra, dedicated to the memory of Sir Hubert Parry. This had little out of the ordinary in either its ideas or construction, but there was a beautiful little march, chiefly for brass, which formed one of the variations, and the working up to a joyful and triumphant climax was very stirring. Herbert Howells, who had just had a brilliant success at the London Promenade Concerts, presented a short nature poem for orchestra entitled "Sine Nomine," if one may call such a negative label a title. This is scored for a large orchestra, including the organ, two solo voices and chorus. The words sung by the soloists and chorus are of no significance, which was just as well, for all I was able to hear was an occasional snatch "omnis terrae," "sed sicut" and the rest was drowned by the instruments. Nevertheless there were some fine effects, especially in the final section in which the vocalizing chorus provides unusual and rich tone effects. Howells evidently possesses imagination and a gift of expression, though he lacks dignity and is apt to become too fiery; but with a better rendering the work would make an excellent impression.

Granville Bantock's prelude and first part from "The Song of Songs" was disappointing, for it had not the originality one expects from its composer. He complained to me afterwards that the orchestra had failed him at certain points, and there were certainly signs of weakness in the performance; but this would not account for unoriginality and a narrow escape of banality in the themes. The work consists of solos joined together by orchestral interludes, of which the strongest was that for the Shulamite, passionately sung by Denne Parker, and a too long finale for mystic choir and organ, which opened well but fell off as time proceeded. The best part of the work as a whole was the piquant and light orchestration of the prelude and ritornelli.

BLISS' "COLOR SYMPHONY."

In the works of Bliss and Goossens, on the other hand, we heard ideas and effects that were as delightful as they



Sydney A. Pitcher Photo, Gloucester

THE CHORUS OF THE THREE CHOIRS' FESTIVAL

at Gloucester Cathedral, with The London Symphony Orchestra, Dr. A. Herbert Brewer conducting. Taken during rehearsal, and developed and printed in thirty-five minutes.

were pleasing. That of Bliss was "A Color Symphony," a concession to the classics in form, but an experiment in almost everything else. Its four sections are labelled respectively, "Purple: the color of Amethysts, Pageantry, Royalty and Death"; "Red: the color of Rubies, Wine, Revelry, Furnaces, Courage and Magic"; "Blue: the color of Sapphires, Deep Water, Skies, Loyalty and Melancholy," and "Green: the color of Emeralds, Hope, Joy, Youth, Spring and Victory." He has added nothing to our knowledge of the relation of color to music, but has utilized the associations named as a kind of program to form the basis of his emotional development. The weakness of the work is the manner in which the composer stops at certain points apparently merely because he has nothing more to say, and not because he has reached a climax. Its strength is in its abounding vitality of rhythm and its alternate richness and delicacy of orchestration. Of the four movements the two which are most worth while are the closing ones, the delicate solo effects of the "Blue" being not unrelated to much modern French music, and the tremendous "growing" fugue which constitutes the finale. If one doubted the existence of a mastery of fugal writing this would be a complete answer, though one is bound to confess that the "growing" becomes so luxurious as to be tangled and at the end opaque.

Goossens turned from his usual style and wrote a very short choral work, "Silence," on verses by Walter de la Mare and with strong suggestions of the influence of Parry. It was merely an influence, however, for the idiom is entirely

the composer's own, and in the brief course of the work there is no suspicion of anything but sincere expression. Another time he must write a bigger work for chorus and orchestra and it will be worth talking about.

PARRY MEMORIAL.

As already mentioned, one of the new works was in memory of Sir Hubert Parry, and after the Bantock work the opportunity was taken of unveiling a mural tablet in the Cathedral. This was unveiled by Viscount Gladstone, who was a lifelong friend as well as a school-fellow of Parry. His somewhat long-winded address did not throw much light on the character of the musician, but it was an earnest tribute of friend to friend and its conclusion was its most convincing point. "If you would know an abiding memorial," said his lordship, "listen and remember," and immediately there followed him "Blest Pair of Sirens," which was conducted by Sir Hugh Allen, Parry's successor both at the Royal College of Music and in the professorship of music at Oxford. It should be mentioned that others taking part were Sid Edward Elgar; Sir Charles Stanford, professor of music at Cambridge University; Sir Henry Hadow, vice-chancellor of Sheffield University; Professor Granville Bantock of Birmingham University; Dr. A. Herbert Brewer, and the Bishop and Dean of Gloucester, and in the orchestra and audience many who at Oxford or the Royal College had served their tutelage under Parry's genial and forceful direction.

Gloucester, September 8, 1922.

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Birdice Blye's Successful Summer Tour

Birdice Blye has completed a very successful summer tour in Texas and California, which she began at the Texas State Normal College at Canyon June 10. This was the opening of the summer term and there was an immense audience in the great auditorium made up of



© Fernand de Guedre Photo

BIRDICE BLYE.

interested students from all over the State, and many music lovers from other cities as well. Four encores were enthusiastically demanded. Miss Blye was immediately engaged for next season and was also engaged for the Spring Music Festival in a neighboring city by the director who had come to hear Miss Blye's recital.

In California Miss Blye opened her recitals in Los Angeles June 20, when she played under the auspices of the American Legion, arousing great enthusiasm. She was much interested in meeting Mrs. J. J. Carter at a banquet in Los Angeles where Miss Blye and Mrs. Carter were guests of honor. Mrs. Carter is one of the leading spirits in promoting the Hollywood Bowl Summer Orchestral concerts. Miss Blye also had great success this spring in her Eastern and Southern engagements, and this

was her third tour of the Pacific Coast in the last sixteen months, eleven months of which were spent in California. Miss Blye had marked success in San Francisco, Los Angeles, San Jose, Monterey, Pacific Grove, Salinas, Santa Rosa, Santa Rosa, Woodland, Pomona, and other cities, as well as Seattle, Spokane, State College of Washington at Pullman, and other cities in Washington.

Alfred Metzger, editor of the San Francisco Pacific Coast Musical Review, in a lengthy article about Miss Blye, said: "Birdice Blye, the noted American pianist, is gaining rapid popularity on the Pacific Coast, thanks to her continued successes in numerous concert appearances. She is rapidly becoming as great a favorite on the Pacific Coast as she is in the East. In San Francisco she aroused great enthusiasm and received most enthusiastic notices on her entire Coast tour."

De Fee Farduly Arrives

New York musical circles will be interested to know of the arrival of the well known European artist, Mme. Jeanne De Fee Farduly, who, as a singer of rare talent and personality, has won recognition from Europe's foremost critics. A pupil of Costi, of the Paris Conservatoire, Mme. Farduly completed her operatic training in Italy under the guidance of such masters as Carpi and Sebastiani, and her voice and diction show, to quote a critic, "a striking combination of the smooth, flowing perfection of the classic school, and the more vibrant and passionate touch of the Italian technique."

A lover of the Orient, Mme. De Fee Farduly received an enthusiastic welcome on her tours of Egypt, Turkey and the Balkans, and while in Constantinople was awarded by the Sultan the highly coveted decoration "Chefakot," an honor rarely bestowed upon a woman. But her activities have not been confined to her recital career alone; she is an expert on voice culture and is regarded by those who have come in contact with her method, as a most progressive and intelligent teacher of the art of singing. It is in this capacity, as well as with a view to give several recitals in New York, that she has come to this city.

Mme. De Fee Farduly has made an exhaustive study of the human voice and the development of the personality through its culture. Her experiences and observations she has gathered in her book, "Treatise on the Art of Singing," soon to be published, and which she plans to have translated into English. She holds the view that the understanding of music and the cultivation of the voice should be encouraged by every means, not only for art's sake, but also for humanity's sake, as through a proper development of voice and artistic sense one would emerge into a brighter, happier and finer individual.

Since her arrival in this country she has come in contact with a large number of voices, and is delighted to find in the American voices a vigor and freshness that promise much for the future. She has opened her studio at 124 West Eighth street, with her secretary, Miss T. de Ferronaye, in charge.

Ruffo's "Great Success at Albert Hall"

Titta Ruffo gave a farewell recital in Albert Hall, London, on Sunday afternoon, September 24. This hall is

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Mrs. Boone.....	1
Esther C. Gray.....	1
Mrs. W. E. Hoskins.....	1
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Mrs. Charles Sumner Bigelow.....	18
Subscriptions previously listed.....	\$25
Amount received to date.....	\$1040
	\$1065

the largest concert room in Europe, and seats eleven thousand. With reference to this recital R. E. Johnston is in receipt of a cablegram from Lionel Powell, of London, as follows: "Ruffo wins great success at Albert Hall."

Mr. Ruffo is returning to the United States on the S. S. Conte Rosso and will arrive in New York on October 20.

Dubinsky Back at Work

Vladimir Dubinsky enjoyed his vacation in Belmar, N. J., being an expert swimmer. But he could not escape music. He played at a concert for the benefit of Russian scientists and writers for a capacity house; several hundred dollars were raised and food sent at once. He returned to New York and resumed teaching at his home studio October 1; he intends later to establish a studio downtown. His recital will take place in November in Town Hall. September 24 he was one of the soloists at the Evening Mail Concert in De Witt Clinton High School. Hinkle Barcus, his manager, recently went South to close a number of engagements for him.

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ACROSS THE COUNTRY

Atlanta, Ga.—The announcement from the Woman's Club of the initial appearance of the Woman's Club Orchestra on September 11 at the educational program of the club is merely the first of a long and (everyone feels sure) successful list of appearances throughout the winter. The orchestra performed most creditably at its first performance, and was very well received. Annie Munger Mueller is the leader and organizer, as well as solo violinist. Besides Mrs. Mueller, the orchestra numbers Nellie Munger, violinist; Helen Louise Browne, violinist; Bertha Mildred Browne, solo cellist; Fannie Segal Goldstein, solo pianist and accompanist, and Theresa Louise Jones, cornetist. The orchestra rendered at its first appearance Suppe's "Light Calvary" and Bizet's "Serenade Espagnole." Mildred Browne and Helen Browne have just recently come to Atlanta from New York, where they were members of Rita Mario's women's orchestra.

The first important musical event of the new season was the harp recital of Edythe Marmion Brosius at the Atlanta Woman's Club auditorium, September 12. Mme. Brosius' recital was the first in Atlanta to be devoted entirely to French-Italian and Irish harps, and her program was splendidly balanced, one of the most interesting numbers being "The Song of the Volga Boatmen," arranged for the harp by Edythe Marmion Brosius from the piano arrangement of H. Cady. Mme. Brosius also played three Hasse-selman numbers.

The Music Study Club of Atlanta has set about making this its biggest and most constructive year's work since organization, and one of the latest announcements is to the effect that a women's chorus is being organized, and will make its first appearance some time in October. Lula Clarke King is director of the chorus, and will be assisted by Mrs. Charles Chalmers, last year's president, and Mrs. Vyron Carlton.

Frances Stovall, head of the music department, and Mrs. S. N. Falhouse, teacher of expression of Mrs. Cherry's school, gave a delightful program at the opening of the school to the friends, patrons and pupils.

Cordial interest is expressed in the announcement of the engagement of Mattie Elizabeth Adams and John Homer Garner, of Oneonta, Ala. Miss Adams' lovely voice and her interpretative ability have made her a favorite in musical circles.

Mrs. F. H. Griffin and Florida Griffin opened their studio of expression, oratory and dramatic art on September 11 at Wesley Memorial Church, room 301.

Thanks to the Atlanta Journal's radio station, WSB, the lovely voices of Alleen Simmons, Martha Perry and Mrs. James Carter Anderson have been heard throughout the country and their many invisible friends will be glad to know of the success of their recent concert in Covington, Ga., for the benefit of the Parent-Teachers' Association.

The Singing School of the Atlanta Police Department gave a concert to friends on September 17. The Sunny City Four made its appearance, to the delight of the big audience.

The Atlanta Chamber of Commerce Community Singers and Signor E. Volpi's vocal pupils collaborated in a musical program at the regular School of Health meeting on September 17, at the Chamber of Commerce Assembly Hall.

The beautiful contralto voice of Lois Entreen, popular and gifted young singer of Atlanta, was heard to advantage at the Elks' dinner-dance recently.

Butte, Mont.—A notable addition to the musical circle of Butte is F. O. Jackson, the new violinist with Fisher Thompson's Ansonia Theater Orchestra. Mr. Jackson comes to Butte with a wide experience in orchestral symphony and theater work. He was graduated from the National Conservatory of Music in New York City after a course under the direction of Dr. Anton Dvorak, and also studied under the noted Spanish violinist, Juan Buitrago, and the Austrian master, Leopold Lichtenburg. For the last four years, Mr. Jackson has been connected with the music department of the Montana State College at Bozeman. He conducted the college orchestra during that period.

Graduations this year have presented to Eleanor Tenner, musical director at the Butte high school, the necessity of virtually reorganizing the high school musical organizations. Almost all of the singers and players who took leading parts in the closing operetta last May were seniors. Approximately 400 of the student body of the high school applied for admission to the various music classes before the end of the first week of the fall term. Miss Tenner believes she has material for excellent orchestras and glee clubs and has already received invitations to provide music for various clubs and civic assemblages. If the school program follows that of last year, there will be two high school orchestras, glee clubs for the boys and girls, and one or two choruses, which probably will figure in one or more recitals during the term.

With a personality as charming as her voice, Evelyn McNevin, contralto, achieved a triumph here September 8 at the Broadway Theater. Hundreds of friends who had known her as a child in Butte acclaimed the remarkable quality of her voice. This was the first opportunity Butte had to judge her as an artist, and the result, manifested in continuous rounds of applause, must have been gratifying. The singer presented a difficult program, arranged in four groups. She was repeatedly encored and at the end the audience appealed for more. It was the first time in local musical circles that an audience remained seated when the program had been concluded. The program illustrated the splendid range of the young artist's voice and repertory.

T. F. McD.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio.—Present indications are that the Women's Music Club concert course will be entirely sold out again this year, with advance sales heavier than in any previous season, according to Mrs. E. E. Fisher, secretary-treasurer of the organization. Frances Alda and her concert company will give the first of the series, October 6. Qn

November 17 the Cincinnati Symphony Orchestra will be heard with Magdeleine Brard, French pianist, as soloist. Toscha Seidel, violinist, will give the program at the third concert, January 12, with Merle Alcock, American contralto. Ignaz Friedman, who scored a great success here last year, will give the fourth program, February 9, unassisted. Another orchestra, with solo pianist, will be heard—the New York Symphony, conducted by Walter Damrosch, with Paul Kochanski as soloist. John McCormack will conclude the series with a concert on April 19. Besides the artist course the club offers a series of monthly lectures and four organ recitals by local artists.

Announcement has just been made that Josef Hofmann, the pianist, will be heard by Columbus music lovers at Memorial Hall, November 28, under local management of William Wylie, tenor. Three other concerts will be given in Columbus under the management of Ralph D. Smith, who will return the same artists he introduced here last year, namely, Geraldine Farrar, Rachmaninoff and Kreisler. No formal announcement has yet been made of the dates and terms for this series, however, although Memorial Hall has been reserved for December 1, March 19 and February 22.

Arrangements for two nights of opera have not been consummated, although Andreas Dippel reports he is holding the nights of November 29 and 30 open for Columbus.

The Saturday Music Club will start its season of monthly concerts the first Saturday in November and will continue them until May, according to announcement made recently by Geraldine Taylor Woodruff, president.

Ella Mae Smith, former president of the Women's Music Club, will return to Columbus in November. Mrs. Smith has been in England all summer.

Ida Maddox, for many years contralto soloist at Northminster Presbyterian Church, leaves the city this fall to become head of the department of music at Wilmington College, Wilmington, Ohio.

Many Columbus teachers are returning from vacations spent in summer music colonies throughout the country to open studios for the ensuing season. Among them are Ruth Hamblin, piano; Carrie Porter, voice; Marie Donavin, voice; Anne E. Skinner, piano; Ellis Hopkins, violin; Florence Paynter, piano; Geraldine Taylor Woodruff, piano; Mrs. Newton G. McDonald, voice; Helen Frances Mohr, piano, and June Elson Kunkle, voice.

Cecil Fanning was scheduled to sail for home September 20 in order to resume classes October 2. He has a full schedule of pupils, as usual, and many on the waiting list.

With Willis G. Bowland busily engaged with the formation of St. Paul's Episcopal choir, the first move toward the new church music season has been made. Rowland W. Dunham and Karl H. Hoenig are similarly at work with organization of their respective boy choirs at First Congregational and Trinity Churches.

Mercedes Elizabeth Rubrecht recently left Columbus for New York to take up duties on the faculty of the New York School of Music and Arts, where she completed a teacher's course this summer.

Harry Dexter Robins of this city will manage concerts for Maximilian Mitnitsky this season, with offices at 839 West 178th street, New York. Robins formerly attended the law college at Ohio State University.

The Morrey School of Music has moved into new quarters at 99 North Monroe avenue in preparation for a busy season. Enrollment is expected to be capacity, even in the new and larger location. Courses are offered in piano, voice, violin, dramatic expression, public school music, theory, harmony, ear training, music history and pedagogy. The present faculty is as follows: Grace Hamilton Morrey, head of piano department; Margaret Perry Hast, head of voice department; Vera Watson Downing, violin department; M. Agnes Coyle, department of drama; Bertha G. Brent, pedagogics, normal division; Gladys Lloyd, director of public school music.

The Wallace School for Girls, Trace School of Oratory and Music, and Capitol University School of Music are other musical institutions that opened last month.

Emil Rosen, Columbus dramatic tenor, is to begin one year's service as cantor in the congregation Beth Jacob in Cincinnati.

With the announcement that Ruby Belle Nason, organist and pianist, is to enter the concert field this season came

(Continued on page 38)

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

NAMES OF PUBLISHERS.

"Will you kindly give me the names of the publishers of the following books which were mentioned in a June issue of the MUSICAL COURIER: 'How to Produce Amateur Plays,' Barrett H. Clark; 'Amateur and Educational Dramatics,' Evelyn Hilliard; 'How to Stage a Play,' Harry Osborn; 'Practical Stage Directing for Amateurs,' Clarence Stratton; 'Practical Stage Directing for Amateurs,' Emerson Taylor. If you know the price of these books will you please quote them?"

The Information Bureau does not know the prices of the books, but the publishers are as follows: "How to produce Amateur Plays," Little, Brown & Co., Boston, Mass., 1917; "Amateur and Educational Dramatics," Macmillan Company, New York, 1917; "How to Stage a Play," Harry Osborn, T. T. Macmillan & Co., Chicago, 1919; "Producing in Little Theaters," Henry Holt & Co., New York, 1921; "Practical Stage Directing for Amateurs," E. P. Dutton, New York, 1916.

A PLACE TO START.

"I am a student of singing and am desirous of getting a start professionally. My voice is a high baritone and I have had experience in solo work, both church and secular, and have done some acting in spoken drama. Please understand that I am simply looking for a place to start, and if possible put myself in a position where I will have an opportunity to learn and advance. I must, however, be self supporting. If you would be so kind as to offer any suggestions as to what I might do, I would appreciate it. I have written to the Metropolitan Opera Company, in an effort to get a tryout for the chorus. I feel that there must be some sort of opening for one who will take whatever is offered, either in opera chorus or in any capacity possible, in either musical comedy or straight spoken drama.

In the case of the Metropolitan Opera House, the Information Bureau is under the impression that the recruits for that chorus are drawn from those who have been trained in the Opera Chorus School, maintained by the Opera House organization. This school, which is in charge of Edvard Petri, is, however, understood to be full for the coming season. Your idea of trying for a chance in the chorus was excellent, but it is rather late at this time to find vacancies, as usually all arrangements for the winter season are made early in the summer. But there are so many opera companies now, some of them appearing in this city, some of them traveling through the country, playing in large cities, that it might be you could find an opening in one of them, someone having "fallen out." Why not try for such a place? you will be able to find the agents' names in the MUSICAL COURIER, and as you are in New York, go personally to ask for a position. Also the same advice would hold good for the theatrical side of your work; visit the agencies, make application, and even if it is late in the season, you may find some vacancy. Only it is best to make personal application in most cases; sometimes an interview brings about a result that could not be obtained from a letter.

A CONSTANT READER.

"I am a violin student and have been taking lessons for about five or six years, but lately I begin to feel discouraged. Due to my present situation, I am obliged to work in a factory all day and study in the evening for a few hours. It seems to me I cannot make enough progress to secure myself a little success for the future, or qualify as a musician. I am very fond of music and would like to continue studying so as to become a good musician, if I can better my situation. A short time ago I made a resolution to write a composition for violin, which I did. Now I would like to have someone consider this composition to see if it shows musical talent. If it does I would like to develop along this line. Should this composition prove satisfactory or worth while, I would like to have it published and would appreciate your reply, telling me how to proceed in the best way."

If you will send your composition to the MUSICAL COURIER it will be reviewed and a candid, impartial opinion given you as to its merits. Further advice would depend upon what was thought of your work. The Information Bureau will be glad to advise you when the value of your work is decided.

ALBERTO JONAS.

"I see on your summer directory of July 22 that Mr. Jonas, the Spanish virtuoso and teacher, is in Berlin, Germany. Will you please tell me, if possible, if he is going to teach in the United States this winter, and at what time he is coming back. Also what his address will be if he does return. I am a student of piano and would like very much to be with Mr. Jonas this winter, but do not know where to find him in this country." Mr. Jonas, who has been in Berlin teaching from July 1 to September 1, opened his studio, 301 West Seventy-second street, New York City, on October 1.

SEMBRICH'S FOOTLIGHTS.

"What are Sembrich's footlights? At Anna Case's recital last winter several critics commented on the fact that she used Sembrich's footlights. As I did not attend her recital I could not see the famous footlights, nor have I met anyone who knew what I was talking about when I asked them." Mme. Sembrich has footlights when she sings in concert, an arrangement not generally used.

MUSIC STUDY CLUB.

"Our music study club is studying 'Music in America' this season and my subject is 'Opera Companies.' I am endeavoring to find out how many light opera and grand opera companies we have in our country and what they are. Will you kindly help me?"

Here are some of the important ones: Zuro Opera Company, Chicago Civic Opera, Metropolitan Opera Company, San Carlo Grand Opera Company, De Foe Grand Opera Company, Society of American Singers, Seattle Opera Company, United States Grand Opera Company, Municipal Opera Company of St. Louis, Zoo Opera of Cincinnati, Ravinia Park Opera, Houston Opera Company of Houston, Texas; Brooklyn Opera Company, Russian Grand Opera Company, Opera In Our Language Foundation, Aborn Opera Company.

OLD MUSICAL WORK.

"The undersigned, a reader of your magazine for many years, would appreciate any information as to whom to apply for the sale of a copy of J. Hummel's Piano School, dated 1827. I understand there are parties in New York and other places, who purchase old musical works, etc."

Inquiry in New York City fails to discover any purchasers of old musical books, etc. In fact, the majority of those consulted say there is no demand for such a book as J. Hummel's Piano School, dated 1827. If any of the readers of the MUSICAL COURIER know of persons desiring old books on music and kindred subjects, will they kindly send in the names and addresses? There is a shop in London where antiques of all sorts are bought, including music.

Many Dates for Friedman's European Tour

Ignaz Friedman, the Polish pianist who returns to America in early January, is booked solidly from September 4 to December 16 in the following European cities:

September 4, 6, 8, 11, 13, Helsingfors; 9, Taormina; 14, Abo; 19, 22, Stockholm; 21, Upsala; 25, 26, Trondheim; 29, Bergen. October 1, Bergen; 3, 6, 10, Christiania; 5, Drammen; 9, Moss; 13, Copenhagen; 15, Svendborg; 17, Aarhus; 18, Copenhagen; 20, Malmö; 21, Lund; 25, Stockholm (with orchestra); 31, Leipzig. November 1, Dresden;

3, Breslau; 6, Leipzig; 8, Berlin; 10, Lodz (Poland); 11, 14, Cracow; 13, Lemberg; 15, Warsaw; 17, 19, 20, 24, Budapest; 22, Temesvar; 29, Vienna. December 2, Stuttgart; 4, Frankfurt; 5, Munchen; 12, Madrid; 9, 11, Barcelona; 10, Valencia; 14, 15, Seville.

Elizabeth K. Patterson Scholarship Hearings

Elizabeth Kelso Patterson reports some very interesting voices among the fifty which she heard for two scholarships given by Marie Jeritza and Marie Everett for three years' tuition in Paris with Blanche Marchesi in her singing academy. The hearings closed September 2. The scholarships are for opera and the winner must be with Mme. Marchesi from start to finish and must make her debut under her.

Miss Patterson also heard voices for the Kelso scholarship in her own school of singing in New York. Mme. Marchesi has written Miss Patterson that voices started with the latter will have a chance with her (Mme. Marchesi) later in Paris. Miss Patterson was a pupil of Matilda Marchesi.



ELIZABETH K. PATTERSON.

Contest for Scholarships

The New York American Conservatory of Music announces free scholarships and partial scholarships for pianists, singers and violinists. A prize contest for piano students will take place under this auspices at Aeolian Hall, New York, October 9, 10 and 11, at eleven a. m. Adolf Becker, the well known steel manufacturer of New York, has donated \$100 in cash prizes for the best players of "Impromptu," by Marta Nieh, and this contest is open to any music student under twenty-five years of age. The judges will be a committee of five prominent New York musicians, and applications may be made to John Meyer, secretary, 163 West Seventy-second street.

More Spalding Engagements

Albert Spalding continues to be a prime favorite with concert managers and clubs in the selection of the artists for their courses this season. Mr. Spalding recently was booked for five additional engagements, which include the Artist Concert Series at Lexington, Ky., November 21; Music Lovers' League, at Lynchburg, Va., December 5; Thursday Matinee Music Club, at Zanesville, Ohio, March 28; Matinee Music Club, of Bloomington, Ill., November 9, and the Kosair Temple Artists' Course, at Louisville, Ky., November 29.

Gigli to Sing in Paterson

Gigli, tenor of the Metropolitan Opera Company, will give his first concert outside of New York City, under the auspices of the Knights of Columbus, Council 240, at the Lyceum Theater, Paterson, N. J., on Monday evening, October 9, for the benefit of the Church of the Blessed Sacrament.

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THE ART OF CELLO PLAYING

By Hans Hess

The one great problem that demands attention from all students and virtuosos of the violoncello is tone; beautiful, free singing tone which never descends into the commonplace, but always retains its brilliance in any vicissitude of the music. A complete mastery of every phase of technique, and an attitude of deep respect and reverence toward the instrument and its music are also vital essentials. These three things constitute good playing, and the greatest of these is tone.

He who would endeavor to interest an audience by means of a showy technic would possibly succeed with the first



half dozen rows for a period of a few minutes, until the novelty of his showy playing wore away. But the performer who would give his audience something it will carry away, to treasure forever afterward as a precious remembrance, will find it must be accomplished by means of the purity and beauty of tone with which he plays. It must be through the appeal of purity and beauty to the love of purity and beauty which resides in every human being.

The problem of tone has always been acknowledged as one worthy of much anxiety. There is a saying among old German masters of the instrument which is expressive of the patient helplessness with which they regard the develop-

ment of tone: "Aber das kommt mit der Zeit" ("but that comes in time"). Indeed, the pure singing tone is very elusive. And yet it is being shown in these days that, not only by acknowledging the importance of tone, but also by dealing with it first and always, as well as last, the time-honored saying of the old masters is being considerably modified. Tone is the first thing, the element of most vital importance. Get it first—and then keep it by you always, as you are doing other things. Find out the exact rule of tone production, grasp the elements of it and fix them firmly, and then do not allow them to be forgotten in the incrowding of gradually increasing technical difficulty. Such is the road to complete mastery. Complete mastery means complete knowledge—knowledge and recognition of the underlying principle; but not this only—also knowledge of each detail of its working out as well. And this in turn will mean freedom, a free play for the tone, which is the true vehicle of beauty in violoncello playing.

Going down among the mechanical details of doing these things would simply be doing and saying again what has already been done and said so excellently by the many authorities on the subjects of tone production and the technic of bowing. Among these authorities there is much strife and contradiction, but even so, they may all be right. A very little thought will show that in traveling to a certain point, the direction a person must take will be determined by his position. Thus, some will go east, some west, some south and some north, and all starting toward the same place. Likewise experience shows that methods of studying the violoncello can hardly become diversified enough to conform to the infinite diversity in students. The means by which one student accomplishes an end will likely be found impossible for the next. The case of each student will be found to be individual and must be so administered. It seems more proper, therefore, to give several general precepts which will be found valuable to all.

There is one very big word in studying the violoncello, "Think." Be a student, a real student, sincere and serious! Cultivate the habit of answering for yourself the questions that will be asked by the teacher even before he asks them! Make your study a true research; keep up to date in it, read extensively in it. Gather all the ideas you can find bearing upon it! Become acquainted with all the different methods you can in any way find access to, old and new! Read up kindred lines, such as piano playing, tone production in terms of the voice and so on! Such reading will be found to cast illuminating side lights upon your own subject which will show you a more comprehensive view of it; the true proportion will show more clearly from the new angle of vision. The study of the violoncello is much more a mental matter than might be supposed. Calm, careful thinking, in connection with the daily mechanical work done, will produce surprising results, but calm and careful thinking it must be, for this is the only correct thinking. The fussy, strained process that results in nervousness is destructive, not constructive, and will tear away the good work of saner moments, if allowed.

Do not be content with easy mastery of anything. If it seems to come naturally, splendid, of course, but this is not enough. Analyze it carefully just the same and find out exactly how it has been accomplished! It may often seem, in just such cases as these, that something entirely new has just been done, something never heard of before, but when a study of the fundamental principle involved in doing it is made, it will become more familiar and little by little come to be recognized as something more or less common. Much time should be spent in careful reviewing, in going back to the beginning of things and considering again the fundamentals upon which the whole superstructure of violoncello playing rests. This practice will result in much cleaner playing, and many points that have been missed in covering the ground in former times will be brought out by constant reviewing. To paraphrase an old German saying: "Repetition is the mother of wisdom." When the fundamentals of a good technic have been laid, the important thing is: plenty of Bach and Romberg, studied carefully. And do not forget, either, the two big D's of the violoncello, Dotzauer and Duport. For further musical development play string quartets, trios and sonatas of Beethoven, Mendelssohn, Brahms and other masters. Other smaller pieces should be memorized as tone pictures for the study of tone coloring and finish.

Cadman in New Role

Charles Wakefield Cadman, the well known American composer-pianist, whose concert appearance in programs of his own compositions throughout this country have been so well received and highly praised, has added another distinction to his credit. Recently he was guest conductor at Grauman's Theater in Los Angeles, where he conducted the orchestra for his "Intermezzo" from "Shanewis." He was so well received that he is encouraged to accept the numerous requests which have come to him from orchestras in all parts of the country to act as guest conductor and present his works.

Besides the "Intermezzo" from "Shanewis," "The Thunderbird Suite," "The Four Episodes" of the "Omar Khayyam Suite" are to be given by many symphony orchestras this season, and it is very likely that Mr. Cadman will accept the invitation to appear with some of them during his present tour.

Schnitzer to Debut in Scandinavia

Stockholm, Sweden, September 17.—Germaine Schnitzer, the celebrated New York pianist, has been engaged for two Philharmonic concerts in this city, on November 8 and 12, under the direction of Professor Georg Schneevoigt. Miss Schnitzer is also booked for three Philharmonic concerts in Christiania on November 5, 6 and 7, as well as for other concert appearances in Denmark. Great interest is felt in musical circles in these concerts, which are the debut of Miss Schnitzer in Scandinavia, owing to the many accounts received here of this artist's unique personality. D. B.

La Forge-Berúmen Noonday Musicales

Noonday musicales are being arranged by Frank La Forge and Ernesto Berúmen in conjunction with the Duo Art Piano. They will be given the first Friday of each month, beginning October 6 at Aeolian Hall. Charles Carver, basso; Arthur Kraft, tenor; Dwight Coy, pianist, and Frank La Forge, are among the soloists who will appear.

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ACROSS THE COUNTRY

(Continued from page 35)

word that William Dalton was to succeed to the organ bench at the James Theater.

Loring J. Wittich, Columbus violinist, will have charge of violin instruction at Ohio Wesleyan University this fall.

Margaret Crawford, who toured for Redpath Circuit this summer, is back from a successful season and has opened her vocal studio. Her pupils will give monthly recitals at the Hotel Desher this year.

A recent Sunday evening musicale on the lawn of the Columbus Country Club was featured by the performances of Edwin Stainbrook, pianist; Robert Barr, baritone; Mabel Martin, cellist and Marie Field, soprano.

Fred L. Neddermeyer, band conductor, who has directed the series of highly successful concerts in Columbus parks this summer, will direct a concert orchestra at the Hotel Desher this winter. Crowds ranging from 3,000 to 10,000 have attended the park concerts and have attested to the popularity of Mr. Neddermeyer and his musicians. Among soloists who have appeared with the band this season are William Wylie, tenor; Rose Connor, soprano; Mrs. Earl McCollough, contralto, and Elsa Kunkle, contralto.

N. H. B.

Easton, Pa.—Gordon Balch Nevin, organist-composer, of Johnstown, Pa., spent the month of August visiting his father, George B. Nevin, at Easton, Pa. While on his vacation he accomplished two tasks unusual for musicians—completely overhauling his automobile and moving a good-sized pipe organ from his father's present residence to the latter's recently completed new home. Mr. Nevin will give the opening recital on the new three manual pipe organ in the high school, Williamsport, Pa., on October 10.

G. B. N.

Elkhart, Ind.—Two artist recitals of the Redpath Chautauqua Course were the Irene Stolofsky Concert Company and the Leicence Little Symphony Orchestra, both of which gave excellent programs. The Instrumental City Band, James K. Boyer conductor, gave concerts throughout the summer, rendering concerts of a classical and popular order.

The Matinee Musicales will open the season of 1922-23 on October 11 at the Y. W. C. A. with a luncheon. The first musical number on the calendar, October 24, will be an artists' recital—Louis Elbel, piano, and Helen Charlton Blough, soprano. Mrs. Brenda Fischer McCann, for three years president of the club, resigned in order to give more time to her piano work. Mrs. I. H. Church was elected to the presidency. Other officers for the coming season are as follows: vice-president, Mrs. G. J. Manning; recording secretary, Alene Webster; corresponding secretary, Florence Wiegner; treasurer, Goldie Bowerman.

The Musicians' Club, orchestra and band people have decided to give concerts every month throughout the winter.

B. F. McC.

Lake Placid, N. Y.—Harold Land, well known festival and recital baritone, appeared here September 11 in recital with the Boston Symphony Ensemble before a capacity audience. The baritone's program was varied, containing numbers ranging from old Italian to modern French and recent American compositions. Mr. Land was at his very best, which is saying much. His accompanist was Carl Lamson, of Boston. The baritone remained at the Lake Placid Club until it was time for him to go to the Pittsfield Festival, the latter part of September.

F.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Madison, Wis.—Waldemar Geltech, violinist, pupil of Auer, who taught many years at the University of Wisconsin, resigned for concert work last year. He is engaged to teach at Laurence University, Kansas. Mrs. Geltech is his accompanist. Several of his pupils received prizes at the piano and violin contest held last spring in Madison, Wis.

R.

Montgomery, Ala.—The Pilot's Club presented Christine McCann (violinist) and Ruth McCann (pianist) in a public recital on August 3, in the Baracca rooms of the First Baptist Church, for the benefit of the Anti-Tuberculosis Association. The club should be congratulated for presenting these gifted sisters, in whom the State is so much interested. This was their first public recital in Montgomery, and they were voted a sensation. Same-tini has every reason to be proud of his pupil, Christine McCann, and Alexander Raab has equal reason to be proud of his piano pupil, Ruth McCann, both Alabamians who are going forth to show the world what splendid talent Alabama can produce.

That Montgomery has been highly entertained and educated in the beauties of band music, has been proven by the crowds attending the twenty concerts given free to the public, for it has been estimated that more than 75,000 persons have attended the series of concerts which have just been brought to a close. Nearly 250 compositions have been rendered during the twenty concerts. First conductor, William D. Hallowell, also cornet soloist, made a profound impression and Billy Hrabe, second conductor of the band, gave numerous solos both on xylophone and cornet and scored an instantaneous hit each time. The twentieth concert brought out A. S. Rhodes, one of the musicians, as a composer. His "The Booster March" proved to be a fine, popular selection. At least two composers have been made famous overnight in their own home town by the band concerts, by giving them an opportunity to have their work presented publicly. The personal interest shown in the band by everybody was splendid.

In the death of Archie Pitt Tyson, Sr., the city lost one of its most useful citizens and patrons of the musical art. Annie Arrington Tyson (pianist-authoress) and Sallie Tyson Maner (composer and writer) are his daughters.

Mrs. Frank B. Neely has returned from a visit to her brother in Hot Springs, Ark. She gave a number of concerts, assisted by Mrs. Munier, violinist of that city, and was well received.

Georgia Wagner has been appointed supervisor of music in the public schools of the city. Miss Wagner is studying voice, with Anne Stevenson, of New York City, and also a

course in public school music at Columbia University. She is a local girl.

The McCann Sisters gave a splendid concert to the patients at the Fresh Air Camp recently.

John Milton Panetti, Sr., has been appointed organist and choir director at the Clayton Street Baptist Church.

Haden Barry, tenor, a pupil of John Proctor Mills, appeared as soloist at Trinity Presbyterian Church recently, singing Burnham's "Jerusalem the Golden." Mrs. Stanley Tarilton was the accompanist.

Mrs. Stanley Tarilton has been filling the position of organist at Trinity Church during the summer months. She is not only a fine soloist, but also a first class accompanist.

Howard Gerrish has been organist at Central Presbyterian Church during the summer. He sang bass in this choir during wintertime.

Mrs. Strauss, nee Willie Miles, formerly of this city and now of Buffalo, N. Y., has been a visitor. Recently she appeared as soprano soloist at Clayton Street Baptist Church; Haden Barry was tenor soloist for the same service.

The McCann Sisters and Mary Frances O'Connell, soprano, presented a splendid program at Forest Avenue M. E. Church recently. All were graciously received. Rev. McCann, minister of this church, is the father of Christine and Ruth.

J. E. W. Lord has opened his studio, where he will teach piano, organ, voice and harmony. He will continue as organist and choirmaster at the Synagogue Temple Beth'Or and as organist at Strand Theater.

John Proctor Mills has been a semi-invalid since June 24, when he suffered strained ligaments in both knees. He is improving and beginning to walk with moderation.

J. P. M.

Muncie, Ind.—The thirty-third season of the Matinee Musicales will open October 11 at the Hotel Roberts with a reception to its new members and a recital by Marie Dawson Morrell, violinist of Indianapolis.

A feature of the season's study will be five programs of musical form, beginning with the early dance forms, including suite, allemande, gigue, gavotte, then the waltz-minuet and polonaise. One afternoon will be devoted to the sonata forms, old and new, and one to the smaller forms, such as the barcarolle, nocturne, berceuse, tarantelle and others. Two programs of American composers and two special Sunday afternoon concerts of sacred music will be given in accordance with the request of the State Federation of Music Clubs.

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school age with its own complete staff of officers and committees, and a necessarily more dependent but highly responsible Juvenile Club. The Juniors, with their adviser, Mrs. Alfred Kilgore, have elected the following officers: President, Ruth Wood; vice president, Martha Vinton; secretary, Mildred Piner, and treasurer, Lola Yoakem.

The Juvenile Club, under the guidance of Mrs. Marshall Day, has planned a yearly program as follows: October, November and December will have numbers relating to Halloween, Thanksgiving and Christmas, to include chorus work, aesthetic dancing, readings, ensemble and solo work. Each program will contain a certain amount of information, not presented in a long paper but by means of a dialogue arranged for this purpose. One program will be given by boys alone and there will be a short discussion of some prominent musical men; another will be devoted to folk songs and dances, while April will supply a program of springtime, and bird calls will be studied. It is the desire of these organizations, by giving the children a sense of their responsibility, to raise the musical standard of their city. The formal opening of both Junior and Juvenile Clubs was held at the Hotel Roberts October 4. The program was scheduled to be presented by Arlene Page, pianist; Grace Paine, contralto of the Cincinnati Conservatory, and Helen Zeigler, reader of Anderson. H. M. B.

Roanoke, Va.—Arrangements have just been completed for the appearance here of the Russian Symphony Orchestra at the Auditorium on October 12. This concert will be under the auspices of the City Christian Endeavor Union and the Woman's Auxiliary of the First Presbyterian Church. Music lovers will welcome the opportunity of hearing this fine organization again.

Daisy Wingfield, supervisor of music in the public schools, announces that, with the assistance of the Thursday Morning Music Club, the Music Teachers' Association and the merchants of Roanoke, a music memory contest will be held in October. This is the second contest to be held in the schools here and promises to be of even more interest than that of last year.

Harry J. Zehm, organist and choirmaster at St. John's Episcopal Church, tendered his resignation September 17. His successor has not yet been chosen.

Brunelle F. Phillips, baritone, the newly elected director of the chorus choir of Calvary Baptist Church, took up his duties on October 1. G. H. B.

Rochester, N. Y.—(See letter on another page.)

Topeka, Kans.—Plans are now under way in this city to bring the Kansas City "Little Symphony" orchestra here for a series of concerts. Grace V. Wilson, supervisor of music in the Topeka schools, is working on the proposition. A. J. Stout, superintendent of the Topeka schools, has given his approval of the idea, and representative business men, and men and women in musical circles, are offering to aid in the proposition. The Little Symphony is composed of fourteen artist-musicians, each one a soloist, with N. De Rubertis as conductor. Mr. De Rubertis has arranged a series of programs which is calling forth a lot of praise. The program for the children's concerts are the same as will be given by the large visiting orchestras, at Convention Hall, in Kansas City. The memory contest will be the same as given in Kansas City, where a great contest will be held in May, and the winning teams in this section of the country competing for substantial prizes. Programs for grown-ups are to be given in the evenings. The cost of the entire series is causing many to believe it a splendid chance to get the best music at a reasonable figure. Cities which have contracted for the concert are: Atchison, Ottawa, Lawrence, Olathe, Hiawatha and Manhattan, in Kansas, and Falls City, in Nebraska.

Topeka has become quite enthused over the announcement by H. J. Dotterweich, manager of the Topeka concert series, that Frieda Hempel is to appear here this winter in a "Jenny Lind" concert. A few Topekans heard Jenny Lind, so that the coming of Frieda Hempel is a turning back of the wheels of time. Mr. Dotterweich also announced the appearance of Erika Morini, violinist; Mario Chamlee, tenor; Reinald Werrenrath, baritone; Maier and Pattison, two-piano recitals, and the Elshuco Trio. Chamlee will open the series, October 25. C. E. H.

Washington, D. C.—A farewell musicale in The Sign of the Mocking Bird studio was given by Byrd Mock, closing her studio preparatory to an indefinite sojourn in New York where she is establishing her studio. The solo artist for this occasion was Mabel Duncan, cellist, formerly of Glasgow, Scotland, where she maintained a studio after having graduated from the Hochschule in Berlin. She

played her Guarnerius cello, a beautiful instrument with a warm, lovely tone. Miss Duncan is an artist of the highest type and plays with a strength of execution and a delicacy of interpretation that charm and hold her audiences. Her coming to Washington is a distinct gain in musical circles. She was accompanied by Wilmuth Gary, Washington composer, and by Senor Alphonso L. Herrera, director of the biological department of Mexico.

Signor Herrera and his daughter, Senorita Lucia Herrera, are visitors in Washington from Mexico City. A number of distinguished guests were present, among them the Baroness Carita von Horst, pianist and distinguished composer and daughter of the former U. S. consul, Dwight J. Partello. The Baroness has just completed a new opera—"Die beiden Narren" ("The Jester and the Fool")—which will be produced in Coburg at the Royal Opera House this fall. She is now at work on a second opera, "Judith," which has a biblical setting.

A spirited contest was held by the guests in supplying missing words (musical terms) in a "Musical Love Story" in verse, written by the hostess. The prize, a small marble copy of "The Three Graces," falling to C. Dell Floyd, an attorney, formerly of Seattle, Wash. Another event that added to the entertainment was an address in Spanish by Senor Herrera, which was interpreted by Dr. W. E. Safford. It was really a birthday musicale, however, as it marked the fifth birthday of little Milmae Floyd, a studio guest of Miss Mock's. She is a very musical child, and her birthday present from her hostess was a tiny quarter size violin of which she is exceedingly fond and has shown great aptitude for in the very first lessons. A feature of the evening was the singing of Miss Mock's new radio songs, "Listening In" and "Tuning Up," both waltz songs set to music by Wilmuth Gary and Jerome Williams respectively. Captain John D. Beveridge, Irish tenor, sang them in his inimitable style which captivated his listeners. H.

Rotary Club Concerts Net \$18,000

The New York concert season was ushered in on September 24 with two gala events at the Hippodrome. An afternoon and evening concert by the Marine Band and distinguished soloists under the auspices of the New York Rotary Club served the double purpose of providing excellent musical entertainment to two very large audiences, as well as providing funds for crippled and "underprivileged" boys of New York.

The afternoon concert enlisted the services of Lenora Sparkes, Ernest Davis and Giuseppe Danise, in addition to the band. Lenora Sparkes, popular soprano of the Metropolitan, sang several solos and was enthusiastically received. Ernest Davis, tenor, created a sensation with his rendering of the "Rigoletto" aria, "La Donna è mobile," and an aria from "Bohème," and had to respond to insistent applause with several encores. Giuseppe Danise, baritone, made an excellent impression and was heartily encored.

At the evening concert the program was shared by the Marine Band and Reinald Werrenrath, baritone. Mr. Wer-

renrath appeared despite the handicap of a recent accident and sang with the usual art at his command the Prologue from "Pagliacci" and several songs. He had to give several encores. The numbers given by the Marine Band were much enjoyed by both audiences.

The two concerts netted about \$18,000 for the humane cause of the Rotary Club, which is to be complimented for the artistic and financial results achieved.

Sousa Breaks Box Office Records

Sousa and his Band, during the week of September 17, are said to have broken every record known in the history of amusements, for they played to gross business exceeding \$45,000 in the cities of Boston, Worcester, Lowell, Lynn and Haverhill, Mass.; Concord and Manchester, N. H., and Portland and Bangor, Me. This would seem to indicate that business conditions are distinctly better than last season, especially as there were many hundred turned away from the concerts unable to gain admission.

Re-engagements Speak for Themselves

Perhaps no concert artist is better known to the audiences of Minneapolis and Detroit than Helen Stanley. Either as soloist with the orchestra or as recitalist she has returned again and again to sing to her hosts of ardent admirers in these two cities. For the coming season, Mme. Stanley will again be heard with the Minneapolis Orchestra, this time under the baton of Bruno Walter. She will likewise be heard as soloist in Detroit with the orchestra of that city.

Marguerite Kussner Opens Fall Season

Marguerite Kussner, exponent of the Leschetizky method, has reopened her studio at 163 West 121st street. Miss Kussner, who has studied with Leschetizky, Moszkowski and D'Albert, is in possession of flattering credentials and endorsements from these world renowned celebrities. She has had experience as concert pianist and teacher abroad and in America.

Lhevinne to Begin Season in Montclair

Josef Lhevinne will open his 1922-23 season in Montclair in October as soloist in a concert given by the Outlook Club.

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MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., October 1.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Wichita, Kansas, November; Miami, Fla., Feb.; Columbus, O., June.

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CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

HARRIET BACON MACDONALD, 625 Orchestra Bldg., Chicago; Dallas, Texas, November and January.

MRS. WESLEY PORTER MASON, 5011 North Street, Dallas, Texas.

LAURA JONES RAWLINSON, Dunning School, 61 North 16th Street, Portland, Ore. Classes held in San Francisco, October 24 and December 11, 1922.

VIRGINIA RYAN, 244 West 72nd St., New York City, October 1.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.

MRS. S. L. VAN NORT, 2015 Helena St., Houston, Texas.

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EFFICIENT VOCAL STUDY

(Continued from page 11)

ing by students of books on voice production and vocal technic, is a practice which is fraught with great danger. In the first place, many books contain matter which is absolutely fallacious, due either to the ignorance of their authors or to the fact that they were written before the scientific facts were known. Secondly, many books are based upon one or two good ideas which are set forth as the whole of the matter, when in fact they may be the merest fragments. Only a well grounded student and one who is mentally mature should indulge in this sort of reading, and he should read all the books before accepting the teachings of any. On the other hand, books dealing with the esthetics of the art, its history, or with interpretation may and should be freely read. Some books which offer truly competent counsel are: "The Singing of the Future," D. Frangon Davies; "The Art of the Singer," W. J. Henderson; "The Early History of Singing," W. J. Henderson; "The Commonplaces of Vocal Art," L. A. Russell; "Songs and Song Writers," Finck; "Interpretation in Song," Plunkett Greene; "English Diction," Clara K. Rogers.

BOOKS THAT COUNSEL.

In this series of articles the writer has attempted to show the application of efficiency principles to the business of studying voice, and in so far as he has succeeded he has rendered competent counsel. But it must be understood that this series can merely outline the science of efficiency and suggest a few of its myriad applications; those who desire to make a more thorough study of this science

are urged to seek further counsel. It is in the hope that at least a few will desire to attain a deeper understanding and a more consistent application of the principles that I suggest the following references, once more acknowledging my great debt to the work of Harrington Emerson by placing his name at the head of the list. "Twelve Principles of Efficiency," Emerson; "Twenty-four Lessons in Personal Efficiency," Emerson; "Personal Efficiency," Grimshaw; "Human Efficiency," Dresser; "The Efficient Life," Gulick; "Mental Efficiency," Arnold Bennett; "How to Live," Fisk and Fisher; "Thinking as a Science," Hazlitt; "How to Live on Twenty-four Hours a Day," Bennett; "Everyday Efficiency," Lindsay; "Psychology and the Day's Work," Swift; "Principles of Scientific Management," Taylor; "Applied Motion-Study," Gilbreth. Each of these books gives competent counsel on one or more phases of efficiency and all the time expended in their study will be richly rewarded.

Observation is a method of securing competent counsel which can be recommended to every vocal student. Study the careers of the great singers and by analysis try to discover the reasons for their success, study their art and see whether you can learn how their effects are produced. Study the writings of the musical critics on the great dailies in conjunction with your concert going and become a discriminating critic of your own work and that of others.

Some ideals of competent counsel have already been discussed and we shall now consider briefly the bearing upon this topic of plans, common sense and records. Of plans it need only be said that they should provide for competent counsel at the right time and in the right place and way. Competent counsel helps little after the disaster has befallen us so plan to get help in time. Common sense in the selection and use of competent counsel is of the greatest importance as all advice must be adapted to each particular case. Records of the results obtained by following certain counsel will help in future cases of the same nature.

On the other hand competent counsel bears mightily upon the principles heretofore studied, and doubtless you have felt the need of it in trying to carry out some of the suggestions offered. When you were setting up your ideals laying your plans, exercising your common sense and keeping your records, you many times wished for the advice of an expert on some particular phase of your labors. Thus it becomes more and more apparent that the fabric of efficiency is so closely woven that no one principle can be successfully applied without involving nearly all of the others.

[The following articles of this series have already appeared: 1. Introduction; 2. Plans; 3. Common Sense; 4. Records. The remaining articles are as follows: 5. Schedules; 6. Standardized Conditions; 7. Standardized Operations; 8. Written Standard Practice Instructions, Despatching; 9. The Fair Deal, Efficiency Reward, Discipline, Resume.—The Editor.]

Erna Cavelle at Briarcliff Manor

Erna Cavelle, soprano, who recently returned from Dixville Notch, N. H., where she appeared in concerts during the past summer, sang at a private concert on September

21 at the home of Mrs. Homer Wessel, Briarcliff Manor. She was heard in French, Italian and English songs on this occasion.

An audience of representative people of Scarborough and Briarcliff attended, including Henry Law, who practically built up all of Briarcliff. Mr. Law was so impressed with Miss Cavelle's artistic singing that he at once engaged her for a concert to be given in the near future at Briarcliff Lodge.

Miss Cavelle has been re-engaged to sing at another private recital at the New York home of Mrs. Homer Wessel, in November.

John Barclay Says "Progress Is Still Active" in America

Before John Barclay, the young baritone whose appearances in New York last spring caused him to be rated as one of the finest recitalists of the year, started on his first concert tour of the United States he was worried. "Every artist is worried before he starts on his first tour," he said. "It isn't a question of stage fright, necessarily, or of some similar musical neurosis. Usually it's the fear that the artist may not 'connect,' as baseball men say, with the audience."

Mr. Barclay's trepidation was short-lived, for he "connected" from the outset and continued to make a hit at every recital.

"I soon learned," he observed, "that the American concert audience is keenly receptive. When one steps on the plat-



JOHN BARCLAY.

form to sing for an American audience, one feels a certain electricity in the air—a psychic manifestation, if you don't mind that overworked expression, of the musical vitality of America. Perhaps this eagerness on the part of audiences is a reflection of a national characteristic. I refer to the belief that America is the land in which progress is still active. There are many foreign musical centers in which the final poem has been written, the last story told, the last song sung. At least, that describes the attitude of audiences. The great achievements of the past have become legendary, and you know that contemporary happenings never can equal in splendor the great events that have passed into history.

"You might say that such events have passed from history into mythology," he suggested. "Not that there were not 'giants' in those days. But the tradition that has been built up has added several feet to the stature of these giants, and those who have been brought up on this tradition naturally consider their own contemporaries as mere mortals. However, on this side of the Atlantic, we don't think that all good things have been done, and we look to the future for greater things. So it is with American audiences. They are far from blasé. They feel that they are participating in events which are carrying on musical progress." H.

Virginia Ryan Establishes Herself in New York

Among those who have recently come to New York to establish themselves is Virginia Ryan, exponent of the Dunning System of the Improved Music Study for Beginners. Mrs. Ryan left a successful class in Waco, Tex., and came to the metropolis in order that her very gifted daughter, May Frances, might study the piano under Mme. Stefanoff.

At the annual meeting of the Dunning teachers, held on August 23, in New York, Mrs. Ryan was elected treasurer of the Dunning faculty and board of advisors.

An "Elijah" Engagement for Arthur Hackett

Arthur Hackett has been engaged for the tenor part in "Elijah" which is to be given at the next May Festival in Mankato, Minn. He will also appear in a recital given under the auspices of the Orpheus Club of that city.

As time goes on it is becoming more and more difficult to find singers of the younger generation who know thoroughly the traditions of this style of music, but Arthur Hackett is one of the few who has at his command all the tenor parts of the great oratorios.

A Fall Vacation for Alice Gentle

After a strenuous summer at Ravinia Park and a rushed trip to New York to open the Zuro Opera season, Alice Gentle at last came into a well earned rest and retired to an island in the depths of the Canadian forest country of northern Ontario. Her concert tour is scheduled to begin this week, and it will lead this popular prima donna via Texas into Mexico where she is engaged for a season of grand opera.

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ALL OVER EUROPE—SUMMER SNAPSHOTS OF 1922



BIRGIT ENGELL,
the Danish soprano, at a venturesome spot in the Bavarian Alps (Karwendelgebirge).



NEAR THE HIGHEST SUMMIT OF THE FELDBERG (BLACK FOREST).

(Left to right) Dr. Fritz Stiedry, conductor of the Berlin Opera; Joseph Szigeti, Hungarian violinist; Mme. Szigeti, César Saerchinger, Mme. Stiedry, and Mrs. Saerchinger, Sr.



ALEXANDER BARJANSKY,
the Russian cellist to whom Bloch's "Schelomo" is dedicated, and his little son, snapped at Salzburg.



TWO AMERICANS IN BERLIN.
Eleanor Spencer and Marie Tiffany "Trying 'em Over."



THE MUSICAL COURIER IN MILAN.
Arturo Scaramella, MUSICAL COURIER representative, at the Scala kiosk exhibiting the "greatest musical paper in the world."



MAX ROSEN AND CLAIRE DUX
snapped in front of the Adlon Hotel in Berlin.



THIS IS NOT A BIBLICAL SCENE
but only Mrs. César Saerchinger and her daughter feeding some Black Forest goats.



MME. GRIEG IN A HAPPY MOOD.
The composer's widow, sitting between Mr. and Mrs. Telmanyi, listening to the birds in Norway.



DON'T TICKLE ME, I PRAY.
Edward Dent, the English critic, and Elisabeth Schumann, soprano, caught in an unconventional pose in Salzburg.



OFF FOR AMERICA.
Fritz Reiner, the new Cincinnati conductor, snapped at Hamburg just before sailing.



YOUNG AMERICA UNDER SCRUTINY.
Dr. Schulz-Dornburg, the Bochum conductor, and Hermann Scherchen, conductor of the Frankfurt Museum concerts (standing, with book) examining a symphony by George Antheil, the young American pianist and composer (sitting next to Dr. Schulz-Dornburg). Sitting next to Antheil is Dr. Guido Bagier, composer and critic, the MUSICAL COURIER's Wiesbaden correspondent. (Photo taken by C. Saerchinger at Donaueschingen.)

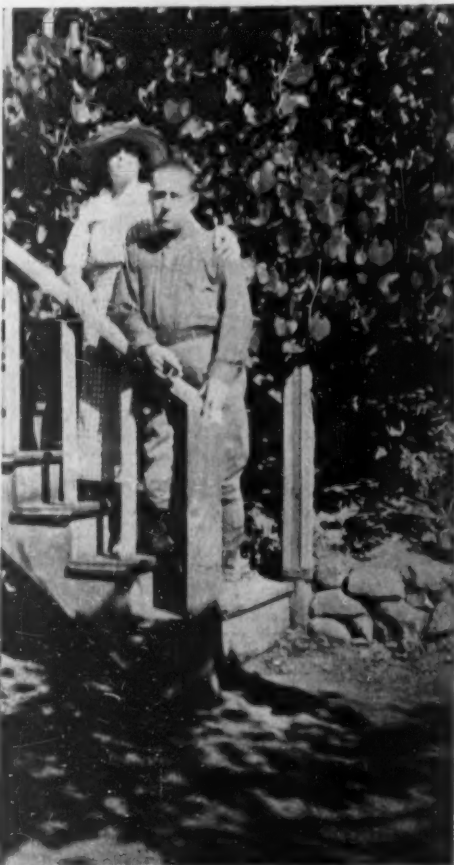


THREE ARTS IN DENMARK.
Carl Nielsen, the eminent Danish composer (second from right), with Mme. Nielsen, a famous sculptor; Mme. Telmanyi, their daughter, an accomplished painter, and their son-in-law, Emil Telmanyi, the Hungarian violinist, in Mme. Nielsen's studio in Copenhagen.



FREDERIC DIXON AND RHEA SILBERTA.

The pianist will feature Miss Silberta's fantasie ballad at his recital at the Town Hall on October 18 and it will occupy a prominent place on all of its programs this season.



SELBY C. OPPENHEIMER,

well known concert manager of San Francisco, and the popular Mrs. Oppenheimer "snapshotted" in the nature forest of Lake County, Cal., where they recently spent their vacation.



SIDELIGHTS ON
CLAIR EUGENIA
SMITH'S EURO-
PEAN TOUR.



Under date of September 2, Clair Eugenia Smith writes from the Grand Hotel National in Lucerne to friends in New York that her trip to Milan, Italy, was very interesting. One of the historic places she visited was Verdi's tomb, where he and his wife are buried. In the building and surrounding the tomb there is the home for aged artists which was erected by Verdi before his death. Miss Smith also saw the room at the Hotel Milan (in Milan) in which Verdi died. From Lucerne the singer was scheduled to go to Paris for six weeks' study to prepare her repertory for concert and operatic work during the forthcoming season. Miss Smith expects to return to New York about November 1. The accompanying snapshots show (1) the mezzo soprano in front of Verdi's tomb. (2) The Hotel Milan, where Verdi died. (3) The La Scala Theater in Milan, seating 3,600 persons. (4) Clair Eugenia Smith, party and guide, climbing the Alps at Grindelwald which is Switzerland's glacier village at the foot of the Wetterhorn Mountains (14,000 feet high). Miss Smith states that it took over two hours to cross this glacier.



THE LENOX STRING QUAR- TET.

(Left to right) Sándor Harmati, first violin; Emmeran Stoeber, cello; Nicholas Moldavan, viola; Wolfe Wolfsohn, second violin. The quartet will give two programs this season at Aeolian Hall, October 17 and February 1. The program at the first concert will include

the Beethoven quartet in F major and the Kodaly, op. 2. The latter possesses special interest inasmuch as it has been played here only once—years ago by the Kneisel Quartet—and inasmuch as the composer recently scored considerable success in Europe.

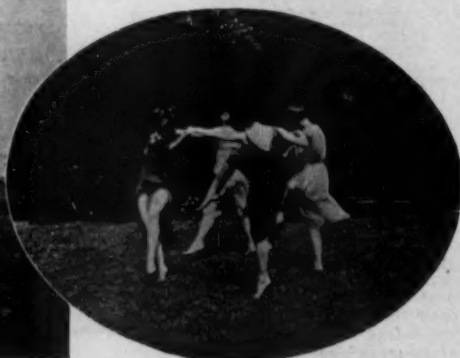


LILLI LEHMANN AT SALZBURG.

Every summer the venerable Lilli Lehmann conducts classes at the Mozarteum, Salzburg, to impart to young singers the knowledge which made her famous. The picture shows her in front of the Mozarteum with Mabel Garrison, the American soprano, who studied with her this summer and is now working with her at her Berlin home.

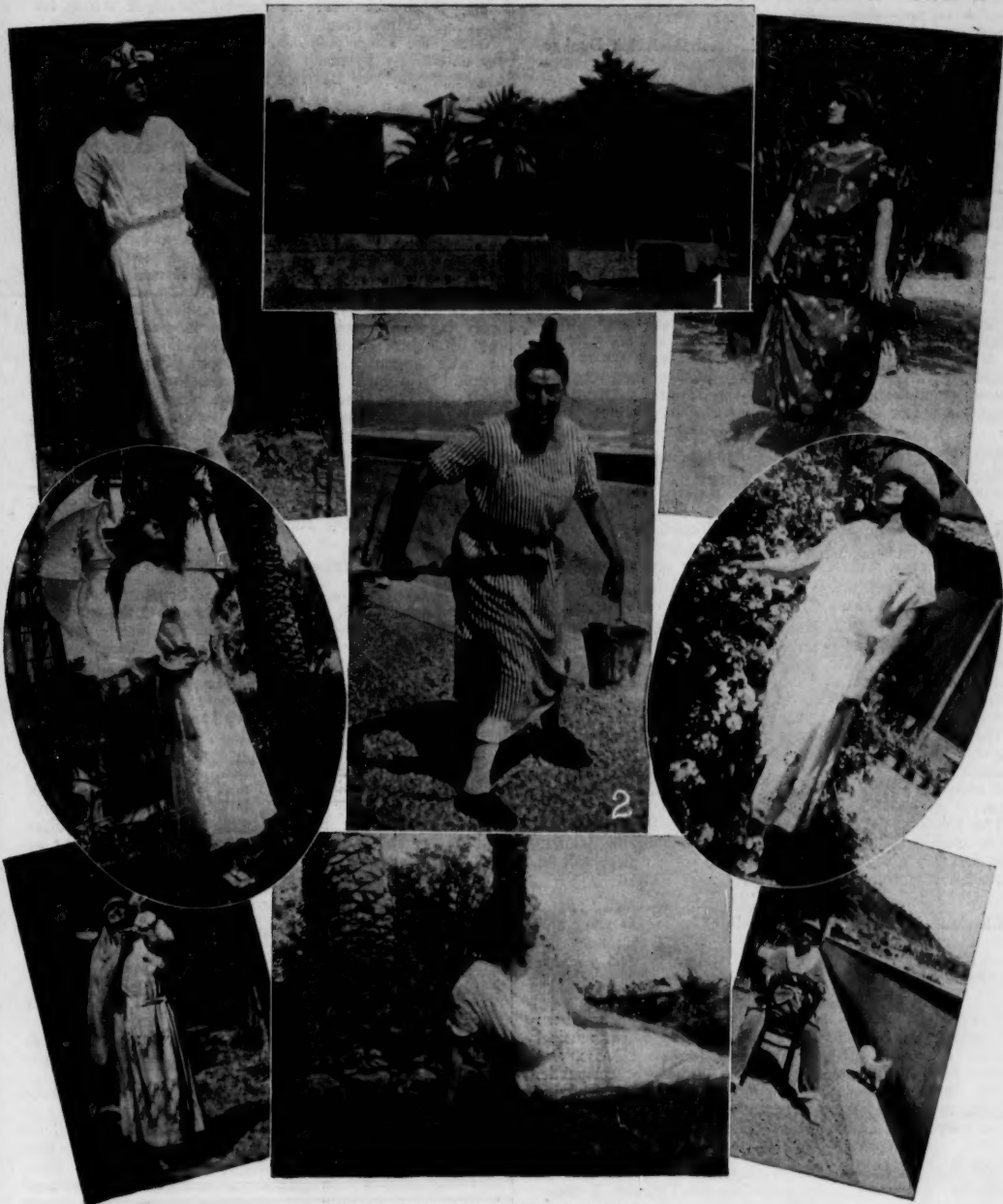
HELEN MOLLER ARRANGES SPECIAL ACT

for the second edition of the "Music Box Review" with an original curtain idea which she created. The accompanying snapshots are of some of the girls that will appear in the act. (Helen Moller Danse Photos.)



BARBARA MAUREL ENJOYS EUROPEAN VACATION.

Barbara Maurel, mezzo soprano, spent a very pleasant summer in Europe, incidentally giving a recital in London which won her praise from the foremost English critics. The snapshots show her (1) on the way home again, aboard the Majestic, with her new dog, Bob; (2) with Rosing, the Russian singer, and Mollina Thomas, Welsh baritone, on a visit to the Dames Longworth in Surrey; (3) at the Deauville races.



WITH CLAUDIA MUZIO IN ITALY.

For the first time in some years the Italian soprano, who will sing with the Chicago Civic Opera Company this season, has enjoyed a real vacation. Most of the summer she has spent at her villa, (1) the Villa delle Palme, Alassio, Italy. (2) This is an interesting snapshot which Miss Muzio calls "personal movie film." The other interesting pictures were taken in and around her villa.



WHERE SIR ARTHUR SULLIVAN WAS BORN.

In this house Sir Arthur Sullivan was born in 1842. Ward Stephens says positively that none of these London street children standing near him in the picture are his. He was only trying to discover another Sullivan in Bolwell street during his recent visit to England. (Photographed for the MUSICAL COURIER by Clarence Lucas.)



JEANNE GORDON,

the Metropolitan Opera contralto, who has been coaching with the Marquis de Trabadelo in Paris this summer. Miss Gordon and the Marquis are standing at the gate of his villa, just outside Paris. Geraldine Farrar and Mary Garden are two famous opera stars who have coached with the Trabadelo each summer for many years.



MARGARET MATZENAUER,

the famous contralto, who enjoyed a very pleasant summer at West End, N. J., combining pleasure with practicing and working on her programs for the 1922-23 season. Among the recreations indulged in by the singer were golfing, swimming (she even learned to dive) and motoring. She also attended most of the games of the international polo matches at Rumson. Mme. Matzenauer prepared a group of beautiful Mexican folk songs, arranged by La Forge, which she is using on her concert tour, scheduled to begin on October 1 and to extend to November 6, when she will return to her home in Harrison, N. Y. (Photo © Mishkin.)



THELMA GIVEN,

violinist, who has been summering at Provincetown, Cape Cod, Mass., vacationing and preparing her programs for this season, recently won first prize for an unusually artistic dress at a costume fête given at that summer resort, which is noted for its picturesqueness and its summer colony of artists, who are attracted by the quaintness of the surroundings and the very paintable fisherfolk. Among the latest engagements to be booked for Miss Given this coming season are appearances in recital at Syracuse, N. Y., and Williamsport, Pa.



THE NORFLEET TRIO.

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CHICAGO'S CIVIC ORCHESTRA IS READY FOR THE NEW SEASON

School of Opera and Stage Department Added to American Conservatory—Charles W. Clark in Recital—Ralph Dunbar Productions, Inc., Bankrupt—College and Studio News—Notes

Chicago, Ill., September 30.—So many applications have been filed at the office of the Civic Music Association for reinstatement in the Civic Orchestra, or for a first membership, that Frederick Stock will find the usual splendid array of talented young players ready to do the bidding of his baton when the first rehearsal of the season is announced. The whole family of orchestral instruments is well represented, says Herbert Hyde, the Civic Music Superintendent, only a few more violas and French horn players would be especially desirable. A definite announcement of rehearsals will be made within a few days.

AMERICAN CONSERVATORY'S SCHOOL OF OPERA AND STAGE DEPARTMENT.

The American Conservatory announces the establishment of a School of Opera and Stage Department, under the direction of Elaine De Sellem, operatic artist and teacher of the voice. The course in stage department will include the etiquette of the stage for concert, oratorio, Chautauqua, lyceum, recital, and opera. The classes will meet every Wednesday morning at 11 o'clock.

The above stated essentials for successful public appearance will be taught by an artist of recognized prestige, very unusual experience, magnetism and teaching ability.

Miss De Sellem's operatic appearances include thirty-six leading roles in French, Italian and English opera, sung in practically every city in the United States and Canada. She has appeared with seven of the country's greatest symphony orchestras and has sung all of the standard oratorios with noted organizations. She has given many recitals and has organized companies for Chautauqua and lyceum. Miss De Sellem has appeared under the stage direction of many of the most distinguished stage managers and producers, including those of the Metropolitan Opera Company, Montreal Opera Company, Henry Savage Opera Company, Aborn Opera Company, Boston English Opera Company, Dillingham, Shubert and others.

One of the features at the American Conservatory is the class in vocal analysis. The class is designed to give the prospective teacher a working knowledge of individual

characteristics vocal, mental and physical, other than their own pupils for experimental purposes being supplied by the conservatory.

CHICAGO WOMAN'S MUSICAL CLUB'S FIRST MEETING.

The first meeting of the Chicago Woman's Musical Club will be held in the Fine Arts Building on October 5. There will be a reception followed by the usual monthly program. The membership of the club includes many of Chicago's prominent musicians.

SONG "PUBLISHERS" HELD ON FRAUD CHARGE.

W. L. Needham and his nephew, Emerson C. Needham, principals in the Song Writers' Exchange here, were arrested this week and held on charges of using the mails to defraud. By soliciting verses to be set to music and published—on payment of \$75—and then apparently forgetting about the matter, they are said to have netted some \$20,000 in a few months.

COLUMBIA SCHOOL FACULTY RECITALS.

Among the members of the Columbia School of Music faculty who will be heard in recital during the season are Walter Spry, pianist; William Hill, pianist; Louise Harrison Slade, contralto; Arthur Oglesbee, pianist; Parthenia Vogelback, pianist, and Robert Macdonald, pianist. The annual concert by the Columbia Chorus under Louise St. John Westervelt will also be one of the important public events of the school year.

BOLM SCHOLARSHIPS TO BE ANNOUNCED THIS WEEK.

The scholarships to be awarded by the Bolm School of the Dance will be decided some time this week, so Adolph Bolm has announced. Since coming to Chicago as director of the Chicago Opera Ballet, Mr. Bolm has been exceedingly busy establishing his school at 624 South Michigan avenue, and at the same time organizing the opera ballet.

The Russian master has found excellent material, and declares himself as highly elated over the prospects for a brilliant season. Classes at the school are filling rapidly, and even the evening classes are attracting a large attendance.

The New McVicker's Theater has engaged Mr. Bolm to be in charge of all its ballet features during the winter. The first ballet, in all probability, to be put on there will be a condensed form of "Prince Igor."

CADMAN IN CHICAGO.

Charles Wakefield Cadman was in Chicago this week and was entertained at luncheon at Garland & Tebbetts' by the musical editor of a local musical paper on Friday, September 29.

ARIMONDI WITH SELWITZ.

One of the most important engagements that has been announced by Samuel D. Selwitz, manager of musical talent, is that of Vittorio Arimondi, the giant basso, and one of the most popular artists now before the public. Signor Arimondi has sung in all the principal opera houses of the world, and his record as an operatic and concert artist among the bassos is one difficult to surpass.

HUBBARD IN TOWN.

The city was honored this week with the visit of Havrah Hubbard, for many years critic on the Chicago Tribune, and one of the strongest advocates of opera in our language.

SUMMY PUBLICATION HIGHLY COMMENDED.

Frank Parker wrote to Clayton F. Summy, publisher of Stewart's "We'll Go on and Serve the Lord." "I luckily

happened on that fine anthem of Stewart's, and put it on with great success. The church people asked for an early repetition of it." Comments like that often come in about Summy publications, for the Summy catalogue stands for worthwhile compositions in every line it features.

Among the songs published by Summy now being used very extensively by many professional singers are "Wood Song" and "Joy," by Beatrice Macgowan Scott.

CHARLES W. CLARK IN RECITAL.

The Bush Conservatory of Music presented in a song recital its leading vocal instructor, Charles W. Clark, baritone. This important event practically opened the musical season and took place on September 22 at the Recital Hall of the Conservatory's main building. Mr. Clark was in splendid fettle and charmed by his singing a capacity as well as most appreciative audience. His program was well built and included Haydn's "Rolling in Foaming Billow," Handel's "Where'er You Walk" and "Honor and Arms," Schumann's cycle "Im wunderschönen Monat Mai," and a group of songs by Ganz, Protheroe, Homer, Howard and Dichmont. His encores were as numerous as his printed selections and consisted of Duparc's "L'Invitation au voyage," Cuvillier's "Celle que nous aimons," "John the Baptist" by Guion, and Foote's "Irish Folk Song." A fine artist and a beautiful interpreter, Mr. Clark's recitals are always a source of enjoyment to the lovers of song literature, and the Bush Conservatory can well be congratulated upon harboring under its roof such a sincere artist, who, through his long connection with the North Side's foremost school of music, has added lustre to the institution. Mr. Clark is to give many recitals this season, not only in Chicago, but also throughout the country, and the tip to the wise is "Go and hear him."

HANS HESS ENGAGED BY MENDELSSOHN CLUB.

For the first time in its history, the Chicago Mendelssohn Club this season will have an instrumentalist as soloist at one of its three concerts. The honor has been bestowed upon Hans Hess, the eminent Chicago cellist, and the Mendelssohn Club is to be congratulated upon its choice. Mr. Hess will be soloist at the club's second concert, February 15. On December 21, at the opening concert of its twenty-ninth season, the club, conducted by Harrison M. Wild, will have Arthur Kraft, tenor, as soloist, and on April 19, for its closing concert, has secured the services of Alice Gentle, mezzo soprano. These two prominent artists are great favorites here. It is of interest to note that the Mendelssohn Club is maintained by associate members who subscribe for seats for each of the three concerts. There is no box office sale and the only way to hear the concerts is to become an associate member. This is remarkable, indeed, for every concert is listened to by a capacity audience.

CHICAGO MUSICAL COLLEGE NOTES.

A concert by advanced students in the piano, violin, vocal departments of the Chicago Musical College was given Saturday evening in the recital hall on the tenth floor of Steinway Hall.

The first of the Orchestra Hall concerts will take place October 17. The program will be given by artist-students.

Mrs. W. B. Ochs, piano student of the College, has been appointed piano instructor at the Clinton Seminary, Clinton (Mo.).

Carroll Kearns, student of the vocal department, has been engaged to open the series of Sunday recitals to be given at the Hotel Windermere. This will begin this Sunday, on which occasion Mr. Kearns will be assisted by Catherine Wade-Smith, student of Leon Sametini. Evelyn Flizikowski,

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also studying voice at the College, sang for the Chicago American radio concerts last Friday.

MARIE ZENDT'S RECITAL IN NOVEMBER.

Marie Sidenius Zendt's annual Chicago recital is always one of the important events of the concert season. Her recital this year will again be given under the direction of F. Wight Neumann and will take place at the Playhouse, November 26. Mrs. Zendt has just returned from Wisconsin where, if she is not telling a whole of a story, she caught any number of fish. This popular soprano has again resumed her classes at the American Conservatory.

LOUISE ST. JOHN WESTERVELT STUDIO ACTIVITIES.

Louise St. John Westervelt, Chicago vocal teacher, has begun her teaching season at the Columbia School of Music with a big class, in which she finds many promising voices. A number of her former pupils have returned to continue with her, and with these and the number of good new voices she has to teach, she is promised a most interesting class.

Marion Capps, soprano, a Westervelt product, has taken up her position as soloist at the Washington Boulevard Methodist Church. Also she is teaching a large class of pupils at the Columbia School of Music, besides planning some important concert work for the season.

Georgia Herlocker has returned from a vacation trip to New York City, and has again begun her work as choir director and soprano soloist at the Rogers Park Methodist Church. Mrs. Herlocker has also started in with her class at the Columbia School.

Geraldine Rhoads has returned from a successful tour with the Mercer Concert Company, and has resumed her work as contralto soloist at St. Crystom's Church. She, too, is planning concert work for the season.

Lola Fletcher-Scofield, soprano, has returned from a concert trip and has resumed her study with Miss Westervelt in preparation for other professional work this winter.

Elizabeth Houston, contralto, has started her choir work at the Rogers Park Methodist Church and also her studies with Miss Westervelt.

Beulah McGee, mezzo, has been engaged as supervisor of music in the public schools of Sioux City (Ia.), where she has already sung at several musicales and concerts and is in demand for more.

GUNN SCHOOL OPENS DORMITORY.

The Gunn School of Music announces the opening of the dormitory which is to occupy the beautiful Pope Mansion at 1040 Lake Shore Drive. The dormitory will be under the direction of Ora Lightner Frost and will offer room and board to students at rates ranging from \$10 to \$17.50 per week.

It is situated opposite the Oak Street Bathing Beach and diagonally across the drive from the Drake Hotel.

Dr. Charles Moore Robertson, A.M., H.D., F.C.S. Professor of Ear, Nose and Throat, Chicago Polyclinic Otolaryngologist Henrotin, Chicago Polyclinic Alexian Brothers Hospitals, will lecture before the faculty and pupils of the Gunn School of Music and Dramatic Art, October 23, on the anatomy and physiology of the vocal organs. This is the first of a series of lectures by this great authority. Dr. Robertson is the laryngologist of the school and is engaged by the institutions to make scientific examination of the voice of all students of the voice and dramatic departments.

Tuesday evening, September 26, Dorothy Bowen, soprano, and Carleton Cummings, tenor, gave a very attractive program at the Lake Shore Drive Recital Hall, 1254 Lake Shore Drive. Miss Bowen has a charming soprano voice and sang an aria by Handel well. She also gave a fine reading of a group of modern numbers by Hadley, Curran, Bennett and Hageman. Mr. Cummings has a fine tenor voice and sang with vigor, showing good training and musicianship. The recital hall was filled.

RALPH DUNBAR PRODUCTIONS, INC., BANKRUPT.

Before Referee in Bankruptcy Sidney C. Eastman the Ralph Dunbar Productions, Inc., was finally adjudged bankrupt, the case closed up and no dividends declared. The Dunbar Productions presented operas in many cities in the States and the losses are said to have been especially large.

MARION ANDREWS IN CHICAGO.

Among the distinguished visitors at this office this week was Marion Andrews, Milwaukee correspondent for the MUSICAL COURIER and one of the country's most enterprising impresarios. Miss Andrews' course in Milwaukee this year is a formidable one.

KNUPFER STUDIO NOTES.

Zerline Muhlmann, voice teacher, on the faculty of the Knupfer Studios, School of Music and Dramatic Art, is now at work preparing Humperdink's "Hansel and Gretel," "The Merry Wives of Windsor" and "Louise." An invitation is extended to all aspiring vocal artists to take part in the productions.

Magdalen Massmann, pianist, of the Knupfer Studios, School of Music and Dramatic Art, will begin an extensive concert tour as soloist and accompanist, October 9. The territory covered before Christmas will be through the Eastern states. After the holidays the tour will cover the Western states, including California.

CLARENCE WHITEHILL HERE.

Clarence Whitehill, of the Metropolitan Opera, passed through Chicago this week, leaving on the Twentieth Century, September 26. Mr. Whitehill had just returned from Iowa, where he visited his parents. Although it is not generally known, Mr. Whitehill is a native of Iowa.

JEANNETTE COX

A Clue to Victor Harris' Enchantment

There is a sort of wizardry in the music of Victor Harris, well known composer, conductor and teacher, who

OPPORTUNITIES

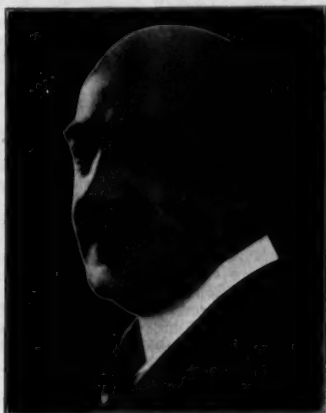
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has for many years occupied so enviable a place in the music life of New York. The spell that comes from his melodies and harmonies is explainable by the fact that the writer is in tune with the art infinite, that he is gifted and sincere in his expression. Whether it be in the tranquil ecstasy of "A Madrigal," the drollery of "When Daddy Sings," or the sweet, drowsy narrative of "Nod," there is a fascination not ordinarily felt in the works of contemporaneous Americans. It is because there is nothing superfluous or affected in these compositions, for, it may be said of Victor Harris, he has definite use for every note he writes.

This "Nod" is one of "Three Songs from Dune-Home," published separately in various keys by J. Fischer & Bro. (New York), and written to the captivating poems of Walter de la Mare. The others are "Silver" and "The Cupboard," all dedicated to the mistress of "Dune-home," and of such contrast that they may be effectively sung in a group. The quiet sing-song melody and rhythmic consistency of "Nod" leave a powerful impression. "Silver" has already been acclaimed by many prominent musicians as a song of extraordinary quality. "Silver," itself, is scarce so silvery. Brisk and humorous, "The Cupboard" tells of a jar of lolly-pops and a dish of Banbury cakes, and a grandmama with a key and a slippery knee. There is a bit of amusing pathos and a laugh-inviting finish.

Victor Harris is known not only as a composer—he has written about one hundred songs—but also as the conductor of the St. Cecilia Club, one of the most distinguished women's choruses in America. This position he has occupied for twenty years, still residing in New York, the city of his birth.

The composer has gained much distinction through the colorful depth of his writing and facility for melody. A fine sense of poetic values enables him to express each sentiment with invariable propriety. He neither overstates nor understates, but employs a medium understandable



VICTOR HARRIS.

and enjoyed by practically all music lovers. Novel effects are introduced with a ripe appreciation of sound color or rhythmic vibration, as the case may be, yet one does not have the feeling that they are technically contrived.

The music of Victor Harris has an Arcadian note; in it is a vast radiance, imbued with a certain personality which reveals the author as interpreting his emotions in his own way, though doffing to established forms. A strong sense of the legitimate is coupled with a romantic force and blithe conceptions, which together carry their owner smoothly over the road to fair renown. Among the extensive offerings of this composer few are destined to occupy a higher place than "Three Songs from Dune-Home."

Werrenrath at Carnegie Hall October 22

Reinald Werrenrath's first recital of the 1922-23 season is of particular interest on account of its being his first recital in Carnegie Hall in twelve months. Mr. Werrenrath was forced to cancel his spring concert owing to illness—the first cancellation of an engagement in his entire career. The fact that the house was sold out has only served to make his followers more anxious for this coming concert. Therefore the scheduled spring recital program will be sung Sunday afternoon, October 22, at Carnegie Hall, for it was almost entirely a request program. The second group will be different, for such was the baritone's success at the "First Danish American Festival" in Chicago last May that he decided to substitute four Scandinavian songs for those already announced. These four songs are included in two volumes of one hundred Scandinavian songs the baritone is editing for the Ditson Company. They are: "Landskab," Hakon Borresen; "Hvis du har varme Tanker," Hakon Borresen; "Silde ved Nat hin kolde," P. E. Lange Müller, and "Irmelin Rose," Carl Nielsen.

The first group of the program will be in German, beginning with Brahms' "Von Ewig Liebe," followed by two Franz songs, "Madchen mit dem Rothen Mündchen" and "Ein Friedhof," and Hugo Wolf's "Lieber Alles." The third number will be the "Vision Fugitive" from "Herodiade," by Massenet. The fourth number will be a group of three "Salt Water Ballads" by Frederick Keel, to settings of John Masefield's fine, strong, sturdy poems of the sea.

The fifth and last group will be in English and include Harvey Worthington Loomis' "In the Foggy Dew," O'Hara's "The Wreck of the Julie Plante," McGill's "Duana" and the Kipling favorite, "On the Road to Mandalay," by Oley Speaks.

Twenty-five engagements have been definitely booked for Mr. Werrenrath before Christmas with nearly as many pending, so that from September 24 to December 29 he will be heard in the States of New York, Pennsylvania, Ohio, Iowa, Illinois, Minnesota, Michigan, North Dakota, Massachusetts, South Carolina, Florida, Alabama, Georgia, Texas, Oklahoma, and also in Canada.

Clarence Whitehill at Meadville, Pa.

Clarence Whitehill will give a recital in Meadville, Pa., on October 20.



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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO LOOKING FORWARD TO BUSY SEASON

Rosa Ponselle to Make First Appearance

San Francisco, Cal., September 18.—Manager Frank W. Healy, who has spent the last four months in one of the local sanitariums, is now convalescent and again in his offices completing his bookings for the coming season. Several artists will make their San Francisco debut this year, one of the most prominent of whom will be Serge Rachmaninoff, the Russian pianist, composer and conductor. Geraldine Farrar, the Metropolitan prima donna, will give one recital here early in October. Titta Ruffo, the Italian baritone, will appear, as will Rosa Ponselle, whose sensational debut at the Metropolitan Opera House and her subsequent successes are well known to those in San Francisco familiar with musical activities. Mr. Healy also plans to offer the Sistine Choir, but the final arrangements and dates are not yet definite.

The Pacific Musical Society resumed activities for the season 1922-1923 on the evening of September 27. The concerts given by the Pacific Musical Society are always of unusual interest, for the directors invariably select the very best talent from around the bay regions of San Francisco. Mrs. Frederick Crowe is the president of the Pacific Musical Society this year, and under her capable guidance and executive ability fine accomplishments are being anticipated.

Herman Heller, who for several years was the conductor of the California Theater Orchestra, and who actually made these Sunday morning concerts popular, is now conductor of the Palace Hotel Orchestra. He was given a hearty ovation at his first appearance there on the evening of September 2, upon which occasion he gave a well selected program and played several violin solos in his inimitable manner.

Stella Vought, well known San Francisco coloratura soprano, was heard as soloist at the California Theater recently. Mme. Vought sang the "Shadow Song" from Meyerbeer's "Dinorah" and Bishop's "Lo! Here the Gentle Lark." She displayed a voice of sweetness, clarity and flexibility, and the many difficult coloratura passages prevalent in both numbers were executed with accuracy and perfect intonation. The orchestra under the conductorship of Gino Severi gave works by Rossini, Godard and Delibes. Mr. Severi never fails to please the patrons of the California Theater, who, after each orchestra number, showed enthusiasm and appreciation by prolonged applause.

Mrs. Theodore Thomas, widow of the distinguished founder and conductor of the Chicago Symphony Orchestra,

and honorary president of the National Federation of Music Clubs, was tendered an informal reception in the Palace Hotel ballroom on the evening of September 8 by representative musicians of San Francisco. Mrs. Thomas in a brief address told those present of the origin of the National Federation, which grew out of her successful endeavor to bring together for the first time representatives of women's music clubs from all parts of the United States for a series of amateur programs during the World's Fair in Chicago in 1893. She paid a high tribute to the musical standing of California. Among some of the noted musicians present were Lillian Birmingham, Frank Carroll Giffen, Estelle Carpenter, Ada Clement, Lizetta Kalova, Alice Seckels, Olga Block Barrett, H. B. Pasmore, Victor Lichenstein, and several others. C. H. A.

BERKELEY MUSICAL ASSOCIATION ANNOUNCES PLANS FOR SEASON

Berkeley, Cal., September 18.—During the season of 1921-1922 the council of the Berkeley Musical Association was reluctantly obliged to return a large number of checks and money orders and to establish a long waiting list, because the limit of the seating capacity of Harmon Gymnasium had been reached. The Berkeley Musical Association was organized in 1910, and is therefore in its thirteenth season. The purpose of the association is to promote the cause of good music in Berkeley, by making it possible at a minimum cost, to hear the best concerts given by artists of international reputation, both vocalists and instrumentalists. There are two classes of membership, associate and student. At the close of the twelfth season the council takes pleasure in the fact that the association has maintained the standard of the previous seasons. The following artists have been engaged for the season of 1922-1923, the exact dates to be announced later: November, Toscha Seidel, the eminent Russian violinist; February, Florence Easton, dramatic soprano, from the Metropolitan Opera Company; March (early), Edward Johnson, tenor, from the Metropolitan Opera Company, of New York; March (late), Alfred Cortot, the great French pianist; April, the Flonzaleys, the world renowned string quartet.

To stimulate interest in good music among the students of the University of California, the council awards six associate member tickets on the basis of good work in the music department, and twelve associate member tickets to deserving students in the Berkeley public schools; also six associate member tickets to worthy students of the California School for the Deaf and Blind in Berkeley. The council consists of the following: President, Beverly L. Hodghead; first vice-president, Prof. Leon J. Richardson; second vice-

president, William Edwin Chamberlain; secretary, Julian R. Waybur, 2747 Bancroft Way, Berkeley; treasurer, Samuel M. Marks; Mrs. A. O. Leuschner, Marie Louis Hildgard, Victorine Hartley, Louis Bartlett, Frank L. Naylor and Paul Steindorff.

SAN FRANCISCO SYMPHONY ORCHESTRA TO GIVE MANY CONCERTS.

Arrangements have been made for at least four concerts this season by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, to be given in the Harmon Gymnasium, Berkeley. The coming season of concerts by this first class organization is to open on October 20 in the new Shubert-Curran Theater, San Francisco, and promises to be an unusually busy one, for, in addition to the regular series of thirty-four concerts in San Francisco, a series of ten concerts in the Oakland Municipal Opera House has been arranged by Zannette W. Potter, who will also present the orchestra in several afternoon concerts for young people. Bookings for the orchestra are also being made for appearances in San José and Palo Alto.

From the foregoing it can be seen that not only San Francisco appreciates its symphony orchestra, but that it is now regarded, and very rightly, as a great educational and cultural asset to the entire bay region.

NOTES.

Paul Steindorff, orchestral and operatic director, was guest conductor at the California Theater, San Francisco, last month, at one of the very popular Sunday morning concerts, when a specially fine program was enjoyed by a full house.

The California baritone, Jack Edward Hillman, gave the Half Hour of Music recently at the Greek Theater, when he featured a group of songs by Mrs. Mackey-Cantell. Elizabeth Simpson, pedagogue and pianist, reopened her studio August 1.

A program in the nature of a "welcome home" was given August 23 in the Greek Theater by the University of California Glee Club, which had recently returned from its very successful tour in the Orient, under the direction of C. R. Morse. The University of California Glee Club has also been appearing with much success at the Oakland T. and D. Theater, especially for the "Welcome to Oakland" week.

The Berkeley String Quartet was presented to a large audience of music lovers, upon the invitation of Mr. and Mrs. Charles Keeler, to their Live Oak Theater, Sunday morning, September 10. The quartet consists of the following well known musicians: Antonio de Grassi, William Dehe, Pietro Brescia, Robert Rourke. Plans for a Satur-

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day night series of popular concerts have been arranged by Mr. Keeler, to be held this fall and winter at the high school auditorium, the selections given to be of the popular type of classical music, and the price of admission nominal. The performers will be chiefly resident artists, and compositions by Berkeley composers will be featured on many of the programs. A committee consisting of Elinor Carlisle, Victorine Hartley and William E. Chamberlain will manage these concerts, and Dr. Arthur Weiss will give a brief talk on each program. The enterprise will be sponsored by the Berkeley Chamber of Commerce.

For the program at the regular Half Hour of Music at the Greek Theater Sunday afternoon, September 10, Orley See, violinist, presented a violin ensemble composed of some of the most advanced of his pupils. The personnel of the group was made up of Dorothy Hospitalier, Neva Patrick, Hazel Freeland, Markuita Ponce, Frances Kochitz, Maurice Sheenan and Norman Stultz.

The amateur orchestra course, to be handled by Victor Lichtenstein, under the direction of the University of California Extension Division, is to give the student of music the opportunity for ensemble work in an orchestra under the direction of a conductor of experience. Another course of interest to music lovers is in the Rudiments of Music and Ear Training, given by Florence Guppy, also under the direction of the University of California Extension Division.

A beautiful presentation of Shakespeare's "A Midsummer Night's Dream" was given at the Greek Theater, under the direction of Irving Pichel, September 7, in which a long list of capable artists took part. The incidental music by Mendelssohn was rendered by a symphony orchestra conducted by Herman Heller (courtesy of Pacific City, San Mateo). The dances were arranged by Joseph Fredericks.

At the Greek Theater, on August 26, Paul Steindorff presented a charming portrayal of Humperdinck's fairy grand opera, "Hansel and Gretel," in English, with Mabel Riegelman and an all-star cast. The cast included Jack Edward Hillman, Claire Harrington, Mabel Riegelman, Anna Young, Easton Kent, Rosa Honyikova and Elfrieda Steindorff. The chorus was composed of members of the Wednesday Morning Club, Oakland, and the Berkeley Oratorio Society; ballet under the direction of Anita Peters Wright, and stage direction of Ferris Hartman, of comic opera fame. The production was under the general direction of Paul Steindorff, choragus of the University of California, and management of Selby C. Oppenheimer.

William Edwin Chamberlain has recently returned from an extended trip through the East, stopping at the various music centers and making a general survey of the music conditions there.

E. A. T.

Schumann Heink Off on Another All-Season Tour

Filled with enthusiasm to start her season Ernestine Schumann Heink has left New York on the first lap of a long September to June concert tour that promises to eclipse her previous remarkable records for successful seasons.

Opening in Council Bluffs, Ia., on September 25, the contralto went into the States of Oklahoma and Missouri before returning East to appear in Akron, Ohio, under the auspices of the American Legion the first week in October. The remainder of that month the singer will be in the States of New York, Pennsylvania and Maryland, appearing at the Hippodrome, New York, on October 15, and in Washington, D. C., on October 20.

Continuing her tour through the Keystone State in November, the diva will sing at Buffalo, N. Y., on November 14, a few days later making her second New York appearance of the season for the Rubinstein Club at the Waldorf-Astoria on November 18. Proceeding with her tour through Pennsylvania the singer will appear in Pittsburgh on November 27. December will find the artist in Indiana, Ohio and Michigan. She is to sing in Cleveland on December 11.

As is her invariable custom Mme. Schumann Heink will rejoin her family shortly before Christmas and not sing again until January 3, when she appears at Rochester, N. Y. After this performance the singer will appear in the New England States, singing in Boston on January 14, and starting South directly thereafter, filling engagements en route to Florida, where she is booked to make many appearances.

In February the artist will be in the States of Alabama, Georgia, Tennessee and Mississippi, appearing in St. Louis on February 19, and thereafter going into the States of Arkansas and Oklahoma again. Her March and April time will be divided among the Middle Western States, at the conclusion of which she will sing in Chicago. Minneapolis will hear the great contralto on May 7, and the rest of that month will be devoted to the States of Indiana, Ohio and New York, thus rounding out a season comprehensively booked from September 25 to June 1.

Mae E. Haas Director at Tower Hill

Mae E. Haas will be director of music this season at the Tower Hill School, Wilmington, Del. This school is sometimes called "The DuPont million dollar equipped private day school."

HAMBURG "OVERSEA WEEK" BRILLIANT, BUT—

Richard Strauss Conducts Opera and Concert—An Operetta by Otto Goritz

Hamburg, September 1.—Hamburg, the greatest export harbor of Germany, has lost its European supremacy in the war. German over-sea trade, ruined by the same cause, has not regained the important role that it played in former years. But Germany is not idle; it is working day and night to regain its old position in trade. And Hamburg, so to speak, the show-window of Germany, is doing its very utmost to take on the former look of prosperity.

As part of this effort to show the outside world what Germany can do the Hamburg "Oversea Week" was instituted and ran its brilliant course last week. And the whole world came. America, especially, was represented by great numbers of people from various trades, and its official spokesman was Alanson B. Houghton, the new ambassador at Berlin.

THE MUSICAL SIDE.

This "oversea week," then, gave a complete review of Germany's articles of export, from machines to fashions.

It tried to give an idea, too, of Germany's artistic accomplishments, and especially its musical ones. The Hamburg Municipal Theater offered no less than ten festival performances, mostly of opera, some under the baton of Richard Strauss, and especially a brilliant and newly mounted production of Mozart's "Magic Flute," under the general direction of Leopold Sachse, the resourceful new general manager of the theater.

OPERETTA BY OTTO GORITZ.

There were, moreover, three festival concerts, of which the last was under the direction of Strauss. The operetta theater had prepared for the occasion quite a sensation, namely, an effective and brilliantly written cowboy operetta, "At the Golden Gate," by no other than Otto Goritz, for many years a member of the Metropolitan Opera in New York. It achieved a veritable "hit." Musically the over-sea visitors had their "fill," and as a musical center Hamburg was able to record a forward stride.

ALEXANDER STERN.

NATIONALISM A GROWING TENDENCY IN OUR MUSICAL LIFE

(Continued from page 7)

to collect and popularize the Basque Church music and folk music.

At the Festival of British Artists at Bournemouth, in April, some thirty-six important works by native composers were performed; the orchestra was British, the soloists likewise, and the conductors were such men as Albert Coates, Eugene Goossens, Sir Edward Elgar, Dr. Vaughan Williams, Granville Bantock, Sir Henry Wood, etc. It is superfluous to add that Germany is not idle; this summer there were important festivals devoted to Brahms, Schumann, Reger and Strauss.

AT HOME.

In this cursory view, we see how the musical situation is being managed in the principal countries of Europe. That the musical life in our own country is almost entirely in foreign hands, cannot be gainsaid. Our entire musical situation is in the hands of foreigners, as far as the producing of works of major importance is concerned. The list of soloists for the two New York orchestras for next season contains twenty-three names, of which three are Americans. One more statistical illustration and I am done.

I discovered in a recent article that during the Gatti-Casazza reign at the Metropolitan over a period of fourteen seasons, there have been ninety-eight novelties and revivals. Of this grand total eight were by American composers, the ninety by foreigners. While the operas and the symphony orchestras present the majority of the important novelties

from Spain, France, Italy, Germany, etc., our own musicians await the arrival of an apostle of native art, the awakening of a public interest in their behalf. Does it not seem that the artists from the old traditional musical nations are least of all in need of encouragement, especially as in their own countries there are all the organized agencies and societies to support them and offer them opportunities in their art? While here, on the contrary, what organizations we have seem to expend every effort for the furthering of foreign art.

New Church Position for James Duane

James Raymond Duane is the newly appointed organist and choirmaster of St. Stephen's Episcopal Church, Philadelphia. It was in this church that Dr. David D. Wood, the blind organist, presided for forty-six years. In the last few years Mr. Duane has acquired a reputation as a composer of sacred music, his compositions having been performed in the leading churches throughout the country. They embrace music for the solo voice, choir, organ, violin and cello. He was formerly organist and director of the Tenth Presbyterian Church, Philadelphia, and of several churches in New York City.

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NEW VOLKSOPER OPENS AUSPICIOUSLY IN BERLIN

(Continued from page 8)

unfortunately, had to be substituted for by a catastrophic provincial, who looked inexpressibly comic, swathed in a bridal toga of virgin white. Aside from that the costumes were splendidly inoffensive. No baby-blue mantle, no armor of silvery scales. Real mediaeval jerkins and dusky coats of mail. And lances, crowds of lances (with striking decorative effect). Beautifully grouped colors, beautifully spaced groups; Ortrud with fiery red wig and a green gown. An "arts and crafts" Lohengrin; modern and clean-shaven. (I didn't know that Gilbertes were common among the knights and knaves of those days.)

AN INNOVATION: JESSNER'S STAIRS.

The famous Jessner stairs (introduced by Jessner at the Staats Theater in his gruesome production of "Richard III") are in evidence in all scenes—an innovation in opera. King Henry looks well at the top of it, under a cubistic tree; between castle and minster (both merely indicated) it makes a fine grouping medium for the crowds. The banks of the Scheldt, too, are up the stairs (higher physical geography), which would seem to give that tiresome swan a chance to disappear from view altogether. But no, the swan is there, at high-water level—a wooden swan, in a conventionalized shape. A remnant of "kitsch," away with it!

THE CAST.

Aside from the Lohengrin the cast was good. Lily Haffgren-Dinkela (ex-Berlin Opera star) has, unfortunately, outgrown the role. Pläschke as Telramund is a wonder—forceful, fanatical, splendidly vibrant in voice. Likewise Melanie Kurt as Ortrud, which, sung by a dramatic soprano, gains in power and impressiveness. Wilhelm Guttmann made a "thundering" good Herald. Magnus Andersen, a smooth-shaven King, looked and acted like Woodrow Wilson. The choruses were weak.

Dr. Ernst Praetorius, in contrast to his colleague, delighted in rapid tempi. The introduction to Act III was a whirlwind that wrecked the *Auftakt* triplets with ruthless sweep. But a strong hand held the helm throughout, a man of authority and experience.

"SAMSON AND DELILAH."

Mozart's "Entführung" I had to miss this week, but hope to hear it when Goritz, now ill, shall sing the Osmin. Sam Franko assures me that the performance is better than either at Munich or Salzburg. Of "Samson and Delilah" (first Berlin performance since the war!) I have only one criticism: The Delilah was inadequate. Good voice, but bad singing; a fatal tremolo. Gunnar Graarud made a good Samson, vocally and otherwise; Wilhelm Guttmann a cruel and resonant Abimelech, and Maarten van Geldern a high priest of sacerdotal mien and beautifully sepulchral voice. Lucy Kieselhausen, the young Viennese dancer, has been retained by the new opera as "dance former" (*Tanzgestalter*), which would seem to be the Young Idea's equivalent for ballet mistress. Her bacchanale was, of course, no tip-toe affair but a properly oriental skin exposé. Very decorative and artistic. Like the scenery (again by Strohbach).

Praetorius conducted, perhaps a little too German, none too sensitive and none too lyrical. "Samson" is a "drame lyrique"—a Parisian parlor exotic. Again there was plenty of applause and a sold-out house, as at every performance thus far. The People's Opera is evidently filling a demand. Its experiment is fascinating and its future must be watched.

THE BERLIN STAATSOOPER.

Both of the other opera houses of Berlin are in full swing. No novelties as yet. The Staatsoper invited the press to an "Otello" with Schlussnuss as Iago (for the first time) and a new man in the title part, Fritz Soot, hitherto in Mannheim, who has been added to the tenorial staff. He has good vocal qualities, but had to suffer by comparison with Slezak, the last Berlin "Otello" guest. None of Slezak's demoniacal fury, none of his animal temperament. Schlussnuss as Iago sang beautifully (his baritone will yet be heard and admired in America), but his villainy is home-made. The Desdemona (Heckmann-Bettendorf) was of provincial proportions. And yet the performance was excellent; a splendid ensemble that seemed especially smooth after the Volksoper, which has the roughness of youth. Dr. Fritz Stiedry conducted, with sensitive temperament, this masterpiece of a score, and the orchestra again sounded like pure gold.

OPERA NUMBER THREE.

The Deutsches Opernhaus in Charlottenburg again pursues its usual policy. It draws on its extensive repertory; gives stock performances of everything under the sun, and draws a big public by engaging outside stars. Alexander Smirnoff, the Russian tenor, and William Beck, baritone of the Chicago Opera, have opened the guesting season with "Tosca," "Rigoletto" and "Tannhäuser." Smirnoff has become somewhat of a favorite here; his white voice and wooden manner of singing don't appeal to me. Beck made a fine Scarpia and a mellifluous Wolfram. His song to



KATHARINE GOODSON AND HER HUSBAND, Arthur Hinton, with their friends, Mr. and Mrs. Seahohn of Portland, Me., snapped outside the Hotel Belle Vue, Wenden, Belgium, where they have been staying some weeks.

the lonesome sixty-candlepower evening star was, with Elisabeth's prayer, easily the most beautiful bit of the performance. His Rigoletto I did not hear, but it was much appreciated. There is no need of spending fine words here for an artist as familiar to American audiences as he.

The concert season has opened, timorously, with a recital or two. It will set in with more force this week. The outlook is none too rosy, but—that is a story by itself.

CÉSAR SAERCHINGER.

Lucy Gates Sings on Friday, the Thirteenth

Following a brilliant series of performances with the Zuro Opera Company in the Brooklyn Academy of Music, Lucy Gates is slated for her annual New York recital at Aeolian Hall on the evening of Friday, October 13. Shortly after this event she will begin the first of several concert tours which will take her into the West, Southwest and South.

Miss Gates has been engaged to sing as guest with the Puccini Grand Opera Company for a performance of "Lucia" in Newark on October 17. Negotiations are pending for her to go on tour with this company. Also, Miss Gates has just been engaged to open the course of Morning Musicales which will be inaugurated at the sumptuous new Green Hill Farms Hotel at Overbrook, Pa.

Schumann Heink to Sing at New York Hippodrome on October 15

Fresh from the start of her season's concert tour at Council Bluffs, Iowa, on September 25, Mme. Ernestine Schumann Heink returns East to sing under the auspices of the American Legion at Akron, Ohio, on October 1 at Mount Vernon, N. Y., East Stroudsburg, Pa., and at the Hippodrome, New York, on October 15, before continuing her tour through the State of Pennsylvania and Maryland. She will sing in Washington, D. C., on October 20.

Musical Comedy and Motion Pictures

THE RIALTO.

One of the very best things that Bebe Daniels has done is "Pink Gods," which played at the Rialto last week, with James Kirkwood and Anna Q. Nilsson. Miss Daniels made of this novel, by Cynthia Stockley, a vivid picture and one which gave a fine concept of her ability. Tchaikowsky's "Marche Slav" was played by the Rialto Orchestra, Hugo Riesenfeld and Joseph Littau conducting. It was taken at a tempo quite a bit faster than tradition exacts—and some people are great lovers of tradition. Riesenfeld's "Classical Jazz" scored its usual hit; this time the theme was that of Rimsky-Korsakoff's exquisite "Chanson Indoue." Pietro Bussi, baritone, sang an aria from Rossini's "The Barber of Seville" and sang it well and to the eminent satisfaction of his audience. Lillian Powell and Louise Boslet gave a delightful interpretation of Victor Herbert's "Badinage." The regular Rialto Magazine and Ben Turpin in "Home Made Movies" completed the bill.

THE STRAND.

Priscilla Dean, in "Under Two Flags," from Ouida's famous novel of the same name, proved another "big crowd attractor." And it was a picture well worth going to see. There was a realistic prologue which showed a street scene of Algiers. There were the swirling dervish, the players on the tom-tom, and typically Oriental pipes, the crowds of French soldiers and with it all a motley crew of natives. Wilberta Babbidge, as a cigarette dancer, looks surprisingly like Miss Dean and had evidently given careful attention to the screen artist's characterization. Joseph Martel, baritone, was the stranger in the gates and his singing of Finden's "Less Than the Dust" held more than its usual degree of poignant beauty. The overture consisted of selections from Verdi's "La Forza del Destino," with Kitty McLaughlin, soprano, singing the solo. The Strand Symphony Orchestra, Carl Edouarde conductor,

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EMANUEL BAER Conducting.

Claire Dux's Season to Open in Philadelphia

Claire Dux's concert season will begin on October 13 at Philadelphia, when she will be soloist with the Philadelphia Orchestra under Leopold Stokowski. Miss Dux will sing an aria from Halevy's almost forgotten opera, "Jaguarita," and two songs with orchestra by Korngold. Later in the month Miss Dux will sing in the Middle West, starting on October 20 with a recital in Indianapolis.

Elly Ney Begins Second American Tour

Elly Ney's second American tour will begin in October. Mme. Ney's early concerts include appearances in Buffalo, N. Y., on October 10, and in Chatham, Ont., on October 12.

made its usual fine impression. In addition to the organ solo by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, there was the Mark Strand Topical Review, a Fox educational film entitled "Thrills and Spills," and another of Bud Fisher's famous cartoons, "Mutt and Jeff."

THE CAPITOL.

Even so familiar a work as the second Hungarian rhapsody of Liszt takes on new beauty and new color when played with the force and careful attention to every nuance given it by the Capitol Grand Orchestra under the direction of Erno Rapee. It opened the program at the Capitol last week and it seemed almost like a new work, so finished was the performance. The cymbalom cadenza was given by Bela Nyary with his accustomed skill. The delighted audience evidently echoed the sentiments of one who sat next to the writer and who exclaimed in fervent tones at the conclusion of the number: "By Jove, that is music, that is music!"

In keeping with the Hebrew holidays was the presentation of Bruch's "Kol Nidrei," the vocal arrangement being by William Axt, associate conductor at the Capitol, Erik Bye and Justin Lawrie were the soloists, assisted by Misses Ayres, Scheerer, Richards, Dowd, Messrs Hunter, Bomberger, Coombs. It was well sung and impressively staged. Following the Capitol Magazine there was a potpourri from Goldmark's "La Reine de Saba," in which the entire Capitol Ensemble participated. The soloists were Erik Bye, Justin Lawrie and Betsy Ayres, and the ballet was led by Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanou. Coloring and stage effects were excellent and showed the master hand of the director. Wesley Barry in "Rags to Riches" was the feature; it is a delightful picture with pathos, thrills and much that is frankly amusing. Melchiorre Mauro-Cottone, chief organist, played an original paraphrase on Hebrew melodies as the concluding number on the program. MAY JOHNSON.



BERLIN'S THREE OPERA HOUSES.

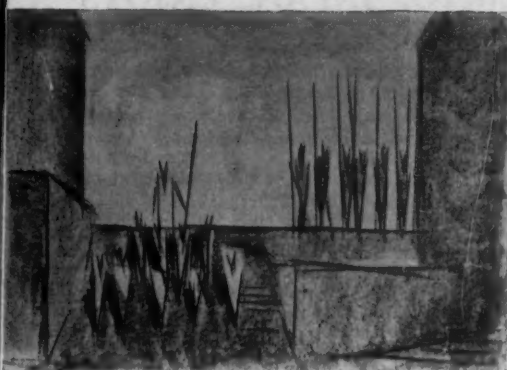
Left to right: The Staatsoper (former Imperial Opera), The Deutsches Opernhaus (Charlottenburg), and The Grosse Volksoper (Theater des Westens).



"Samson and Delilah," Act I.



"Freischütz," Final Scene.

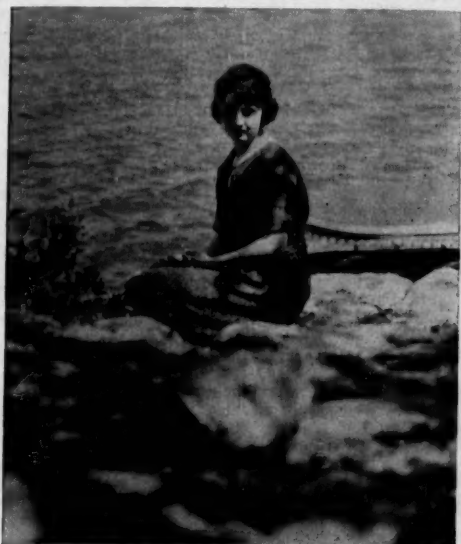


"Lohengrin," Act II.

Sketches for novel scenic decoration used in the new Berlin Volksoper. Designed by Hans Strohbach.

Transcontinental Tour for Lucchese

Josephine Lucchese, the brilliant young coloratura of the San Carlo Grand Opera Company, who made such a



JOSEPHINE LUCCHESI,
photographed on beautiful Lake Medina.

phenomenal success with that organization throughout the United States and Canada, is shown in the accompanying picture enjoying her favorite vacation pastime. Miss Lucchese is an enthusiastic devotee of the delights of motor boating, and during the warm months she often can be found at the wheel of her craft on the waters of Lake Medina, which is a few miles from her native San Antonio.

Miss Lucchese's managers have arranged for her a transcontinental tour, which will embrace appearances in both opera and concert.

Cisneros to Sing Amneris With San Carlo Company

An announcement of considerable interest is the fact that Eleonora de Cisneros will sing the role of Amneris in "Aida" at a performance to be given by the San Carlo Opera Company on Saturday evening, October 7.

The role of Amneris is considered one of the most finished performances that this well known mezzo soprano has in her repertory. It will be remembered that it was as Amneris that she made her debut at the age of nineteen with the Metropolitan Opera Company in 1900, then known as Eleonora Broadfoot. When she sang with the

Manhattan Opera, her singing and acting of the role was claimed to be one of the most artistic achievements of the Hammerstein season, and it was also in this role that she opened her first season with the Chicago Opera in Chicago in 1910.

On September 23, Mme. Cisneros was a guest artist with the San Carlo Opera Company singing Ortrud, with Anna Fittiu as Elsa. This performance of "Lohengrin" was declared to be the best performance of a Wagnerian opera ever given by this organization and that Mme. Cisneros vocally and histrionically has never before attained such fine climaxes.

Levitzi Valse on the Denishavn Programs

On the forthcoming tour of the Ruth St. Denis-Ted Shawn Company, in which the dancers will give over a hundred performances in cities all over the country, one



Photo by Witzel

BETTY MAY
with the Denishavn Dancers.

of the solo numbers will be a dance by Betty May to the strains of Mischa Levitzki's valse in A major.

Miss May makes of this delicate, graceful little valse a gay and sprightly number. The music, light and happy in its general tone, at times takes on a deeper, almost sad, character. It seems to conjure up a gay ballroom scene.

The opening theme suggests light-hearted abandonment to the pleasures of the dance. Then, while the valse theme continues, a somewhat sombre little theme is interwoven with it, as if, while the dance proceeds, thoughts of another festive scene with sad and tender memories of a loved partner since gone, obtrude themselves. However, the merriment of the present occasion reasserts itself, and the joyous theme prevails again.

This valse was played by Mr. Levitzki very frequently on his tour in Australia last year. It was published there and, recently, by G. Schirmer in New York.

WHERE THEY ARE TO BE

October 5 to October 19

Akimoff, Alexander: Chicago, Ill., October 8.	Korb, May: Williamsport, Pa., October 17.
Alda, Frances: Columbus, Ohio, October 6.	Land, Harold: Merriamtown, N. Y., Oct. 5. Montclair, N. J., October 8. Stamford, Conn., Oct. 13.
Bori, Lucrezia: Bangor, Me., October 5. Portland, Me., October 9.	Laurie, Justin: Bangor, Me., October 6-7. Portland, Me., October 10-11.
Cadman, Charles Wakefield: Ironton, Ohio, October 13. Chambersburg, Pa., Oct. 17. Pottstown, Pa., October 18. Shippensburg, Pa., October 19.	Leviene, Kola: Bangor, Me., October 7. Portland, Me., October 10.
Dobkin, Dmitry: Bangor, Me., October 5, 7. Portland, Me., October 9, 11.	McLaughlin, Kitty: Bangor, Me., October 6-7. Portland, Me., October 10-11.
David, Annie Louise: San Jose, Cal., October 11.	Martin, Riccardo: Peoria, Ill., October 13.
Dux, Claire: Philadelphia, Pa., October 13.	Martino, Giovanni: Bangor, Me., October 6-7. Portland, Me., October 10-11.
Friedman, Ignaz: Drammen, Norway, October 5. Christiania, Norway, Oct. 6, 10. Moss, Norway, October 9. Copenhagen, Denmark, Oct. 13. Svendborg, Denmark, Oct. 15. Aarhus, Denmark, October 17. Copenhagen, Denmark, Oct. 18.	Matzenauer, Margaret: San Francisco, Cal., Oct. 17.
Gales, Lucy: Newark, N. J., October 17.	Mukle, May: London, England, October 11.
Gigli, Beniamino: Paterson, N. J., October 9.	Neill, Amy: London, England, October 10.
Guarneri, Fernando: Bangor, Me., October 6-7. Portland, Me., October 10-11.	Ney, Elly: Buffalo, N. Y., October 10. Chatham, Ont., October 12.
Harper-Kuschke, Marion: Bangor, Me., October 6-7. Portland, Me., October 10-11.	Novello, Marie: Bangor, Me., October 7. Portland, Me., October 10.
Hess, Myra: Glasgow, Scotland, Oct. 5-7. London, England, October 10. Birmingham, England, Oct. 11. Cheltenham, England, Oct. 12. Liverpool, England, Oct. 14. High Wycombe, Eng., Oct. 16. Folkstone, England, Oct. 17.	Samaroff, Olga: Philadelphia, Pa., October 16. Detroit, Mich., October 19.
Ingram, Frances: Peoria, Ill., October 13.	Sylvia, Marguerita: Bangor, Me., October 7. Portland, Me., October 11.
Klamroth, Wilfried: Frederick, Md., October 10.	Tianina, Princess: Ironton, Ohio, October 13. Chambersburg, Pa., October 17. Pottstown, Pa., October 18. Shippensburg, Pa., October 19.
	Yorke, Helen: Bangor, Me., October 6-7. Portland, Me., October 10-11.

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TOKYO, JAPAN, ENJOYS AN INTERESTING MUSICAL SEASON

(The English of the following communication from our correspondent in Tokyo is too quaint and amusing to spoil by making over into every day prose, so it has been left just as received.—The Editor.)

Tokyo, Japan, August 1.—The memorable day of our people here is the epoch-making April 12, when the British Royal Heir, Edward, on board the cruiser "Renown," arrived at our Yokohama harbor at just nine o'clock on that morning, the day being exceptionally fine—the ideal weather we can decidedly pronounce.

To begin with, the military band under the direction of Bandmaster Lieut. Kasuga, and navy band under Sub-Lieutenant Hayakawa, struck up the British National Anthem cordially to welcome the royal visitor. The Prince first set his foot on the soil of the Sunrise Empire, and directly the Imperial special train entered the capital in high spirits amid hearty welcome and three cheers of Banzai of the populace. At 7 p. m. splendid banquet was given in the Homen Hall of Imperial Palace in honor of this illustrious royal guest, and during that time the program shown under was played by court musicians, Director G. Dubravich taking the command.

Pomp and Circumstances March
Overture Midsummer Night's Dream
Zuni Indian Suite
Selection "Othello"
Pomponette
Ballet Egyptian, Suite
Polonaise Militaire

At 10 p. m., when the dinner was over, a ball was held to entertain the Prince, producing two classic court dances, "Nasori" and "Shunteika" (to be explained later on). To describe more fully this state occasion, at the center Her Majesty took the seat, and to her right side the Prince of Wales and to her left our Prince Regent sitting, while other Imperial princes and princesses as well as ministers of state and corps diplomatique seated themselves respectively. The stage was so arranged for the gracious inspection at the front of these august spectators. The said piece "Shunteika" literally means "The Flower in Spring Garden," representing the male principal, which was on this occasion submitted to the gracious inspection, and can be traced back to the reign of our Emperor Kammu, great sovereign of Enryaku, revival period (latter part of eighth century), when it was brought back by our special envoy despatched to Chinese Court of Tang dynasty. In Tang dynasty it was played on the auspicious occasion of the crown prince's investiture at the garden of Shunyo Hall before the assemblage of state dignitaries. The dance played today is the adaptation of the Chinese dance some thirty years after its introduction by the hand of a noted court musician, Otamaru. The real meaning of this dance is the manifestation of love for flowers, so that the dancers are four ancient warriors clad in gay figured uniform, wearing a long sword and a coronet and carrying a branch of cherry flowers in hand. The other piece, "Nasori," is one of ancient Korean dances, introduced here just about the same time or a little earlier. The idea of the dance is to interpret the female principal by the dancing form of coupled dragons. In short, it is an antique masquerade, danced by two men with masks. The instruments used for the accompaniment thereof were of seven kinds, viz., reed-organ, flageolet, fife, Korean flute, drum and gong, and the accompanists are three musicians for reed-organs, three each for flageolets and fifes, one man for other remaining instruments, i. e., twelve musicians in all, dressed up in ancient musicians' costume. This court music and dancing we may claim to be really the characteristic feature of ancient Oriental culture. Those artists who played this dance and music belong exclusively to Court Music Troupe of the Imperial Household, consisting of forty members who have served our Court as hereditary professionals for many centuries down to the present day, pursuing either sacred classical music or ancient Korean and Chinese musics respectively as their special courses. The Prince of Wales looked at these dances with keen interest and appreciation, and left the Palace at eleven p. m. for his abiding Akasaka Detached Palace, enjoying the ball well.

The next day the picked little ones representing all the schools in Tokyo, 2,000 in number, gathered on the premises of Akasaka Detached Palace where the Prince is staying as temporal abode, and sang British Anthem, "God Save the King," in chorus.

On April 15 a brilliant ball was given in honor of the Prince at the British Embassy by Ambassador Sir C. Eliot.

On April 16 Anglo-Japanese fraternal band music was played at music stand of Hibiya Central Park, in which the "Prelude for the Welcome of H. R. H. Prince of Wales," composed by K. Yamada especially in honor of the visit of the British heir to Japan was heard for the first time, it being a happy combination, with some variations, of "Rule Britannia" and the "Kimigayo." The navy band from British cruiser "Renown" participated in it with our navy band.

On April 17 the orchestra by our Court musicians, specially sent for the occasion, was heard at Akasaka Detached Palace of the following program:

Overture "Merry Wives of Windsor"
Indian Summer
Valse Gracience
Gypsy Dance
Selection "Butterfly"
Ballet D'Oiseau
Dreaming
Scottish Lullaby
March des Toréadors

On April 18 at the luncheon party in the Imperial Palace the following pieces were performed by court musicians:

L'Arlesienne Suite
Southern Idyll
Selection from Eugene Onegin
Caucasian Sketches Suite
Ballet of the Flowers
Red Rose
Marguerites
Selection "Merry Wives of Windsor"
The Entry of the Gladiators March

On April 23 British navy band from the "Renown" played some beautiful melodies at the band stand of Tokyo Peace Exhibition in Uyeno Park, giving a good impression on our citizens relative to the strengthening of our Anglo-Japanese friendship. In connection with the illustrious royal visitor here, H. Sugiyama, a noted violinist, composed a new music, "Welcome Mazurka," to congratulate the safe arrival of British heir to our shores without any hitch.

ORIGINATION OF NEW MUSIC APPEARED IN OUR MUSICAL WORLD—FREEDOM OF THE ART WE MAY DECLARE

The year 1922, we may say with great interest, is the time for our musical world not to be contented with western music which we have been introducing for the past fifty years, but lately our leading musicians and composers have been strenuously endeavoring for the creation of their own new music, natural and pertinent to our soil. The result of their marked efforts was just made public by Prof. R. Hirota at the beginning of last March.

Prof. Hirota is the well-known author of children's songs and factory music, and the second rehearsal of his new works adaptable for our soil was carried out at the auditorium of National Railway Association, Tokyo, on March 5 with brilliant success. Of the program performed that day the two works, "The Ghost" and "The Lily Princess," were conspicuous and highly spoken of. The former one, "The Ghost," is practically the first attempt by our artist, never tried before by any. To state the plot roughly it runs thus: The curfew is heard gloomily ringing from the Hades together with the chanting of Buddhist sacred books, when there come in sight six ghosts clad in white and with dishevelled hair, and then they begin to dance about hand in hand on the graveyard or among tombstones like apparitions. The latter ballet, "The Lily Princess," was written by Prof. A. Kobayashi and set to music by Prof. Hirota with good effects. To begin with, on the shore of a beautiful lake where snow-white lilies are blooming there appear hand-maids of the goddess and they sing sweetly, "Why our mistress is not at ease on such a pretty lake side." In a moment the goddess comes out and says "On such sad day even the sweet songs of merry birds are irksome to me," for she deprecates the depravity of human mind. But perchance she perceives white lilies on the roadside and is struck with their innocent purity. Now she conceives an idea to transform the white lily into a virgin, by whose grace the infernal world may virtually be saved. By the power of the goddess there appears an amiable Lily Princess out of a lily flower, and then she enjoys herself by dancing gracefully; but as Princess is unable to find the land where she goes and lives, she asks goddess for her abode. The goddess is in a dilemma for the reply, when with the dawn the solo, "The dew vanishes and the mist clears up," is heard from the unknown place. Princess is moved with this morning hymn out of her serene heart, and there comes out the poet who sang the morning hymn enchanted by Princess' look. The goddess tries to let Princess live in the bosom of the poet, but Princess hesitates at first. The poet again begins to sing "Live in my heart, then blessings be yours," and this insures Princess, who smiles at him with gratification. Thereupon hand-maids of goddess and fairies of lily all gather and sing in chorus "The Song of Glory" to bless the happy union forever.

The one more ballet styled "The Spirit of the Lake," poem by Prof. A. Kobayashi and music by Prof. Hirota, was danced by students of the Kuzuryu Female Embroidery Institute, being greeted with applause. The outline of the play is as such: A deer comes up to the side of the lake and peeps to, as the song is heard, but no sight of the spirit is seen. The deer bells impatiently and with it the

song ceases. The wind blows over the lake to wake the spirit up, but she hides herself deep at the bottom. The frost comes, snow falls and ice freezes up the lake or the rain gracefully showers down on the lake to call out the spirit, but not a bit of her figure appears. At last the sun comes out and pours down the balmy golden beams deep into the lake-bottom and the moon throws the mild silvery rays on the lake surface at night, showing their graces liberally. The spirit is aroused and comes to life. She displays her graceful form and begins to dance at the sight of the gracious sun and moon. Now the deer, wind, frost, snow, ice and rain all at once gather to the spot and merrily dance with her as their prima donna the whole night—a happy reunion it was, indeed.

Hartford Philharmonic Announces Soloists

For its twenty-fourth season the Hartford Philharmonic Orchestra, Henry P. Schmitt conductor, announces a series of four afternoon and four evening concerts. The dates of these concerts are November 9, December 11, January 29, February 19, and the soloists are to be Margaret Matzenauer, Albert Spalding, Reinald Werrenrath and Harold Bauer.

The officers of the Hartford Philharmonic Society are John T. Roberts, president; Charles F. T. Seaverns, vice-president; Richard M. Bissell, vice-president; Helen M. Peberdy, secretary and assistant treasurer, and Frank A. Sedgwick, treasurer and manager. The board of directors includes Richard M. Bissell, Clayton P. Chamberlin, Francis R. Cooley, John O. Enders, Philip B. Gale, John T. Roberts, Henry S. Robinson, Charles F. T. Seaverns, Frank A. Sedgwick, Curtis H. Veeder, Archibald A. Welch, Mrs. A. R. Hillyer, Mrs. Morgan G. Bulkeley, Mary Cheney, Mrs. John S. Garvan, Mrs. Antonio Andretta, Mrs. T. Weston Chester, Mrs. Charles A. Goodrich, Mrs. Louis Herrup, Mrs. Seymour Kashmann, Mrs. Clifford D. Perkins and Helen M. Peberdy.

Allentown Praises the Art of May Korb

On the evening of September 2, May Korb, the charming young soprano, was soloist in Allentown, Pa., at a concert given by the United Singing Societies of Pennsylvania, and, according to press reports, she thrilled the large audience with the beauty and finish of her remarkable voice. The critic of the Allentown Chronicle stated that she was compelled to respond to encores for every number she sang and accommodated with a readiness that won her audience.

The critic of the Allentown Call was equally enthusiastic in his praise of the young singer, stating among other things: "Miss Korb's contribution to the success of the concert was a tremendous one. She is one of the most promising of the younger artists that Allentown has ever heard, for she combines with a beautiful voice of pure coloratura quality an intelligence and a warmth that are certain to carry her far. She is a pupil of Mme. Sembrich, and will make her New York debut in Aeolian Hall early in November. She is versatile, animated and convincing, and sings with an ease and a control that make for a wholly pleasing performance."

Mary Mellish Re-engaged for Garden City

Mary Mellish, who had sung previously in Garden City, Long Island, was re-engaged for a recital in that city on October 4. Her performance was under the auspices of the Community Club.

This soprano of the Metropolitan Opera Company has just returned from Ticonderoga, N. Y., where she spent the summer resting and preparing programs for her appearances this season. Among her holiday diversions was motor boating on Lake George, where her husband's speed boat is noted as one of the fastest on the lake. Miss Mellish returns from her vacation radiant and full of enthusiasm to take up her musical activities again. This will be her sixth season as a member of the Metropolitan Opera Company.

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